AdrenaLinn III

Beat-Synched Multi FX + Amp Modeling + Drum Box

User Manual

Written By Roger Linn and Craig Anderton

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AdrenaLinn III User Manual
For software version 3.0.2
Version date: Wednesday, May 14, 2008
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This device complies with Part 15 of the FCC Rules. Operation is subject to the following two conditions: (1) This device may not cause harmful interference and (2) this device must accept any interference received, including interference that may cause undesired operation.

This Class B digital apparatus meets all requirements of the Canadian Interference-Causing Equipment Regulations.

Cet appareil numerique de la classe B respecte toutes les exigences du Reglement sur le materiel brouilleur du Canada.

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Hello From Roger Linn

Thanks for purchasing the AdrenaLinn III or for upgrading to AdrenaLinn III. Over the past few years, I've had a lot of fun discovering the creative ways musicians have used the AdrenaLinn and AdrenaLinn II to make better music. They've given me lots of good suggestions and ideas, and I've tried my best to squeeze as many of those good ideas into AdrenaLinn III.

For those of you who are new to AdrenaLinn, it is my way of providing guitarists (like me) with some of the wonderful rhythmic filtering and modulation effects that keyboardists have had for years. Beat-synched modulation effects like our filter sequences can be very inspiring when you're looking for a new sound to enhance your music, and AdrenaLinn gives tons of these in a low-cost, portable stomp box. Combined with 40 amp models, synced delay, note-triggered filter effects, classic stomp box effects, reverb, compression and drumbeats, AdrenaLinn III can provide some truly exceptional and original sounds.

If you like the AdrenaLinn III, please do me a favor and spread the word. We're a little company and don't have the big advertising bucks like the big companies, so word of mouth really helps. Another thing I'd appreciate is to let me know (at support@rogerlinndesign.com) if you're aware of AdrenaLinn I, II or III on any famous recordings.

Finally, please stop by our web site now and again. There's always something new like AdrenaLinn tips & tricks, "how to" videos, previews of new products, user forums, free downloads, FAQs, our museum of past products, and occasional writings from me about fascinating new ideas in the world of music-making.

Chapter 1: Quick Start

What's New in AdrenaLinn III?

If you're familiar with AdrenaLinn II, here's what's new.

- The number of amp models is increased from 24 to 40 including 4 classic bass amps. The quality, accuracy and presence of the amps are generally enhanced, and they more accurately simulate the characteristics of a tube, particularly noticeable in the transition between clear and overdriven tones.
- A Compressor is added.
- A Stereo Reverb is added with 5 different room sizes.
- There are now 200 user presets and 200 user drumbeats instead of AdrenaLinn II's 100 factory and 100 user for each. They come filled with improved preset & drumbeat data that greatly show off the new features.
- A Tuner is added.
- The right foot switch is now called EFFECT and may be uniquely assigned within each preset to turn any specific effect (or combination) on or off. Also, the 2 foot switches (and their hold functions) may be reassigned from their printed functions to nearly all Internal on/off settings or actions. Further, the START/STOP foot switch may be set to actuate on the downstroke, eliminating the timing delay found in AdrenaLinn II's START/STOP foot switch.
- MIDI control of internal parameters is greatly enhanced. Incoming MIDI foot switches may be assigned to trigger nearly all internal on/off functions or actions including switching individual effects on/off, tap tempo, tap delay, amp boost, restart sequences, start/stop drumbeat, alternate drumbeat, intro/ending, mute all or specific drums, tuner and more. Also, 2 simultaneous MIDI Expression pedals may be assigned (independently per preset) to control nearly all panel parameters.
- The drum sounds are improved.
- The internal drums may now be triggered from MIDI.
- A Post-Distortion Treble control has been added to the amp models, useful for reducing the high frequencies caused by high drive settings.
- A variable amp drive boost may be switched in or out by foot switch or MIDI control
- The Noise Gate is improved to be less noticeable when the signal gates or on the fadeout of sustained notes.
- The Stereo Pan width of the Modulation Effects is now adjustable, as is the Stereo Width between non-delayed and delayed sounds.
- The attack and decay times of the Random Filter and Random Tremolo effects are now adjustable.
- Four new Modulation Effect types are added: Auto Pan, Wah Pedal, Fixed Filter and Sci-Fi.
- Each preset now has its own unique Tempo value.
- The Delay now has a Treble parameter, used to vary the amount of treble on the delay signal.
- The drumbeats now have a Treble/Distortion parameter, used to reduce the high frequencies or add distortion to the drumbeats, both independent of the guitar signal path.
- To adjust the many added settings, a new *Details* mode has been added, providing a secondary setting for many of the cells in the 4 x 8 parameter matrix.
- The final output volume of the stereo outputs and headphone jack has been increased.

I Wanna Play It Right Now!

For those who don't care for manuals, we offer this brief overview to get you up and running fast. See the separate *Preset & Drumbeat Listing* booklet for a description of each of the presets and drumbeats.

Connect your guitar or other instrument here

Connect the outputs to your mixer or guitar amp. Use LEFT/MONO for mono or both for stereo. Use PHONES to connect headphones.

To select a preset, tap MAIN to select MAIN mode, then turn the PRESET knob. There are 200 presets (0 – 199). The preset's assigned drumbeat will be selected automatically.

While MAIN is lit, select a drumbeat here. There are 200 drumbeats (0 – 199).

Connect AdrenaLinn's power supply here.

Adjust INPUT LEVEL so that CLIP lights only when you play very hard.

Tap START to start or stop the drumbeat. HOLD to decrement the preset. (Tapping START starts the drumbeat on the switch *release*; to change it to start on the *down stroke* you must remove the HOLD function. See the end of the *Assigning Foot Switches* section in Chapter 4.)

Tap EFFECT to turn a specific effect on/off (assigned per-preset by the Effect Switch setting). HOLD to increment the preset. TAP 4 TIMES to set the tempo. Tap EFFECT then START for a 1-bar count before the beat. TAP then HOLD to use the tuner and hear the bypassed signal; hold a little longer to mute the guitar while tuning.

While MAIN is lit, use these controls to adjust the tempo or output volume.

I Wanna Edit a Preset or Drumbeat Right Now!

Do you like a preset but want to add delay or reverb, increase the amp drive, or change the tremolo speed? Or do you like a drumbeat but want to hear it with a different snare drum, change the drum mix or the swing amount? Here's how to edit a preset or drumbeat.

Press the UP and DOWN arrow buttons to select the row containing the desired parameter, then turn the knob above it to change its value. Press UP and DOWN together to toggle *Details* mode on or off, in which the small italicized settings may be accessed.

These settings make up a preset, divided into Mod FX, Amp/Pedals, Delay, Compression and Reverb sections. Once edited, the 6 row lights blink to warn you to save your edits.

These settings make up a drumbeat. Once edited, the row's light blinks to warn you to save your edits.

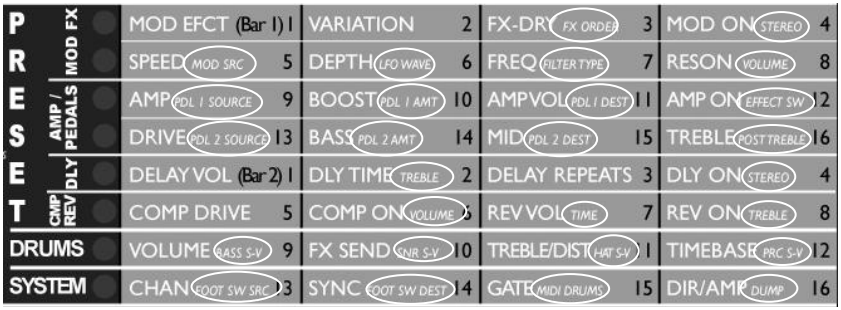
The display shows the value of the parameter at the lit row and column. To select an unlit column without changing any data, turn its knob one 'click'.

To save the edited preset:
1. Hold the UP ARROW button for ½ second.
2. (Optional) Turn PRESET to save to a different location.
3. Briefly tap the UP ARROW button.

To save the edited drumbeat:
1. Hold the DOWN ARROW button for ½ second.
2. (Optional) Turn DRUMBEAT to save to a different location.
3. Briefly tap the DOWN ARROW button.

The *Details* Settings

Notice that most of the cells in the 8 by 4 parameter matrix have an additional parameter printed smaller to the right in italics. These are circled below:



These lesser-used settings are called *Details* settings. To view or edit these settings, briefly press the UP ARROW and DOWN ARROW buttons at the same time.

The 3-digit display will blink to indicate *Details Mode* is active. You can now view or edit any of the Details settings as you would the normal settings. For example, to edit the Reverb's TIME setting:

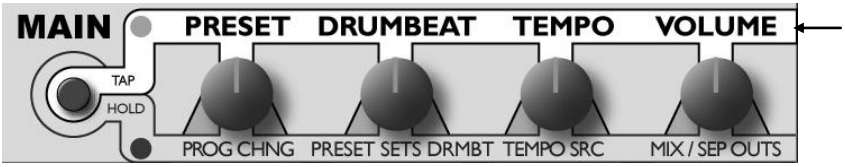
1. Turn Details mode ON by pressing UP and DOWN ARROW buttons simultaneously. (The 3-digit display blinks.)
2. Press repeatedly either the UP or DOWN ARROW buttons to select row 6 containing the Reverb settings.
3. Turn the rotary knob above column 3 to adjust TIME.

Notice that some cells in the 4 x 8 matrix do not have a Detail setting. If one of these is selected, the display will show "---".

To exit Details Mode and return to viewing and editing the normal settings, again press the UP ARROW and DOWN ARROW buttons at the same time.

The 4 MAIN Settings

The 4 most frequently used settings in the AdrenaLinn III are the 4 Main settings.



PRESET selects the active Preset. A preset is a unique combination of all of the settings that affect your instrument signal: Mod FX settings, amp model settings, compression settings, delay settings, reverb settings, a custom filter sequence and more. There are 200 presets numbered 0 through 199, all of which may be edited.

DRUMBEAT selects the active Drumbeat. Each drumbeat contains 2 measures of either 1/16 notes, 1/8 notes or 1/8 note triplets, and contains 4 simultaneous instruments: bass, snare, hihat and percussion. Also, each drumbeat has unique values for drum mix, sound selection, volume and other settings. There are 200 drumbeats, numbered 0 – 199, all of which may be edited.

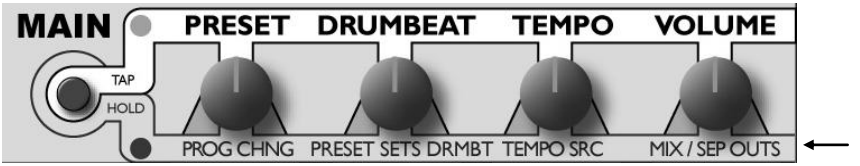
Note: When you change the preset number, you'll notice that the preset's assigned drumbeat is automatically selected. If desired, this automatic selection can be turned off by using the Preset Sets Drumbeat setting, accessed in the Secondary Main row.

TEMPO varies the playing tempo from 30 to 250 Beats Per Minute (BPM). When you select a new drumbeat, that drumbeat's tempo will become active. You can also set a mode in which the tempo always remains the same until you manual change it, or changes to a unique value stored within each preset whenever you select a new preset. (See 'The 4 Secondary Main Settings'.) You can also set the tempo by tapping the EFFECT foot switch 4 times.

VOLUME adjusts the overall output level, from 0 (somewhat lower than guitar levels) through 60 (approximately equal to guitar levels) to 99 (somewhat higher than line levels). The default value is 60.

The 4 Secondary MAIN Settings

There are 4 *secondary* MAIN settings below the 4 MAIN settings:



To access these settings, hold the MAIN button for ½ second. Like the settings in the System row, these are called *System* settings and will remain as set even when a preset or drumbeat is selected.

PROGRAM CHANGE determines what action received MIDI Program Change messages will have. Program Change messages have a range of 0 to 127, of which only 0-99 are used in AdrenaLinn III. The options are:

Display	*MIDI Program Change messages 0-99 will:*
Pr0	Select Presets 0-99 (Default)
Pr 1	Select Presets 100-199
dr0	Select Drumbeats 0-99
dr 1	Select Drumbeats 100-199
---	Ignore incoming Program Change messages

Note: This setting can be remotely changed by sending a MIDI Control Change #32 message containing a value from 0 to 4, representing the above 5 options. For more information, download the AdrenaLinn III MIDI Specification by visiting our web site www.rogerlinndesign.com and selecting the Downloads option from the Support menu.

PRESET SETS DRUMBEAT controls whether or not selecting a preset automatically selects its assigned drumbeat.

Display	*MIDI Program Change messages 0-99 will:*
oFF	When you select a preset, the drumbeat does not change.
on	Selecting a preset automatically selects the preset's assigned drumbeat. (Default)

Note: To change the preset's assigned drumbeat, select the desired drumbeat then save the preset.

TEMPO SOURCE sets the source of the tempo value:

Display	*Option*
SYS	The System Tempo is used, which never changes unless manually changed.
dbt	The Drumbeat's Tempo is used, which changes whenever a new drumbeat is selected. (Default)
PSt	The Preset's Tempo is used, which changes whenever a new preset is selected.

MIX / SEPARATE OUTS controls the mix of the instrument signal and the drumbeat, and can also separate the instrument and drum signals in the 2 outputs.

- The range is from I50 (all Instrument, no drumbeat), through EQU (equal instrument and drumbeat volume), to d50 (all Drumbeat, no instrument).
- An additional step past d50, SEP (separate), routes the instrument signal to the left output and the drumbeat to the right output.

The default setting is EQU (equal instrument and drumbeat volume).

Tuner/Bypass

To enter Tuner/Bypass mode:

Tap the right foot switch, then quickly (within ½ second) *hold* the right foot switch for more than ½ second. This "tap, then hold" action will cause TUNER/BYPASS mode to be entered, in which the tuner is invoked and the bypassed instrument signal is heard.

If you continue to hold the right foot switch an additional second, TUNER/MUTE mode will be entered, in which the tuner is invoked and the instrument signal is muted.

To tune your instrument, play one string at a time. The 3-digit display shows which note you're playing…

C C- d d- E E F F- G G- A A- b b-

…and the column of 8 LEDs shows how flat or sharp the note is by moving 2 adjacent lit LEDs up (too sharp) or down (too flat). When the 2 LEDs are in the center of the column and blinking fast, you're in tune.

Press any key or foot switch to exit.

Note: If you've changed the assignment of the EFFECT foot switch, a few of the alternate assignments do not invoke the tuner. To learn more, see the description of the Effect Switch parameter, as well as the Foot Switch Source and Foot Switch Destination parameters.

Chapter 2: Presets

Overview

A Preset is a unique combination of all the AdrenaLinn's functions that alter the guitar's sound. These functions are shown in the 6 rows of parameters that comprise the PRESET section of the front panel. This chapter, PRESETS, describes those functions and settings.

There are 5 main sound processing elements that comprise a preset:

- **MOD FX**: Beat-synched modulation and filter effects. This can produce classic effects such as tremolo, flanging, chorus, auto-wah, talk box, auto-pan, rotary speaker and vibrato, along with new modulation effects like random filtering or flanging as well as AdrenaLinn's innovative filter, tremolo and arpeggio sequences, and finally note-triggered effects like auto-wah, voice box and guitar synth. All modulation effects can be in sync to the drumbeat or to MIDI clock.
- **AMP**: AdrenaLinn produces a variety of superb models of guitar amplifiers, bass amplifiers and distortion boxes, plus a clean preamp.
- **COMPRESSOR:** This acts as a sustainer and is also useful for keeping the level of the Mod FX even.
- **DELAY**: A beat-synched audio delay processor. This produces audio delays up to 2.8 seconds that can be in sync to the drumbeat or to MIDI clock.
- **REVERB**: This stereo reverb has 5 different room types.

Although the 200 Presets do a great job of showing off what the AdrenaLinn can do, you can create your own. Creating a Preset generally involves the following steps:

1. Choose a Preset that's close to what you want.
2. Use the AdrenaLinn's editing options to modify various parameters, thus changing the sound.
3. Save it to a different preset number.

The settings that make up a preset are printed in white in the 6 rows of the Preset section:

The upper 2 rows contain the Modulation Effect settings, the next 2 rows control the Amp and pedal settings, the 5th row controls the Delay settings and the 6th row contains the Compression and Reverb settings. Also note some numbers printed in black. These are the sequence settings, explained further in this chapter.

To edit one of these settings in the preset section:

1. Locate the row that contains the setting to be edited.
2. Press either the UP or DOWN arrow buttons until the LED next to the desired row lights.
3. Locate the column that contains the parameter to be edited.
4. Turn the knob associated with that column to change the parameter value.

Example: You want to alter the Delay Volume, which is located in Preset Row 5. Press the UP or DOWN arrow buttons until Row 5's LED lights. Delay Volume is in the first column, so the leftmost knob varies the amount of Delay Volume.

There are a couple more things to know:

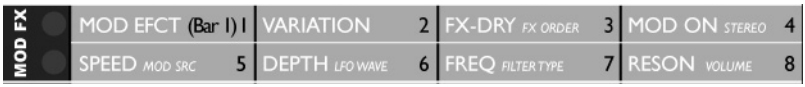
- Upon selecting a row, if the LED directly above the parameter name is lit, the 3-digit display shows the current parameter value. If the LED above the parameter is not lit, turn the knob above it *one* "click" in either direction to select the column and view the parameter value. (The parameter value won't actually change until a second click occurs.)
- Upon editing a parameter, the 6 row LEDs will blink. This isn't just to amuse you with a light show, it's to remind you to save your edits. *Edits are not saved until you use the Save Preset feature. If you select a different Preset before saving, any edits will be lost!*

The Mod FX, Amp/Pedals, Delay, Compression and Reverb sections are described in detail in the following pages.

Mod FX: Settings

Of the 5 sections that make up a preset—Mod FX, Amp, Delay, Compression and Reverb—the Mod FX section controls the beat-synched modulation and filter effects. You can produce classic effects such as tremolo, flanging, chorus, auto-wah, talk box, auto-pan, rotary speaker and vibrato, but also new effects like random filtering or flanging and AdrenaLinn's innovative filter, tremolo and arpeggio sequences. All modulation effects can play in sync to the drumbeat or to MIDI clock.

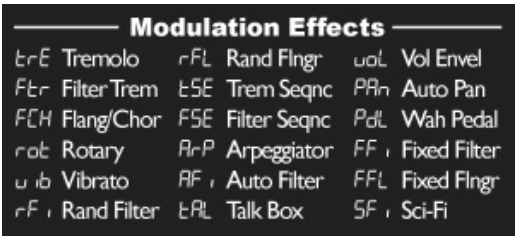
The upper 2 rows of the Preset make up the Mod FX section.



Note: The position of Mod FX within the effects signal chain can be changed with the FX ORDER parameter, described later in this section.

The settings are:

MOD EFFECT and **VARIATION** work together to select one of a number of preset modulation effects. MOD EFFECT selects one of 18 Modulation Effect types (printed on the left side of the panel), and VARIATION selects one of a number of preset variations of the selected Modulation Effect.



Each Variation is merely a unique combination of the other settings in the Mod FX section, so selecting a Variation changes those other settings. Here's a brief table of the available Mod Effect settings. A more detailed explanation of each is given in the section entitled "Mod FX: Effect and Variation Descriptions".

Display	*Rate*	*Number of variations*
trE	Tremolo	6
Ftr	Filter Tremolo	7
FCH	Flanger/Chorus	7
rot	Rotary speaker	2
uib	Vibrato	3
rF1	Random Filter	6

rFL	Random Flanger	3
tSE	Tremolo Sequences	21
FSE	Filter Sequences	21
ArP	Arpeggiator Sequences	21
AF1	Auto Filter	12
tAL	Talk Box	7
uoL	Volume Envelope	2
PAn	Auto Pan	6
PdL	Wah Pedal	5
FF1	Fixed Filter	6
FFL	Fixed Flanger	5
SF1	Sci-Fi (science fiction sounds)	5

Note: When the Effect setting is changed, the Variation is set to 1.

FX-DRY controls the mix between the unprocessed signal (0) and the processed signal (99).

MOD ON turns the Modulation Effect On or Off.

STEREO (a *Details* setting) sets the width of the stereo pan modulation, from 0 (mono) to 90 (widest stereo panning) in increments of 10.

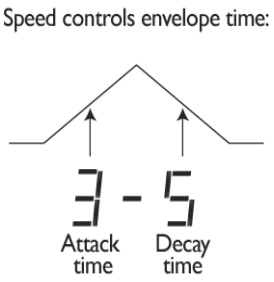
SPEED has one of two functions depending on the selected effect:

- If Effect is set to Filter Tremolo, Flanger/Chorus, Rotary, Vibrato, Random Flanger, Pan, Sci-Fi or some variations of Tremolo, Random Filter, Auto Filter or Talk Box, then Speed controls the effect modulation speed. The options are:

Display	*Rate*
0-99	Fixed rate, from 1 cycle / 30 seconds to 10 Hz
8n	One cycle every 8 measures
4n	One cycle every 4 measures
2n	One cycle every 2 measures
2nt	One cycle every 2 whole note triplets (3 cycles in 4 measures)
1n	One cycle every measure

1n1t	One cycle every whole note triplet (3 cycles in 2 measures)
2n	One cycle every ½ note
2t	One cycle every ½ note triplet
4n	One cycle every ¼ note
4t	One cycle every ¼ note triplet
8n	One cycle every 1/8 note
8t	One cycle every 1/8 note triplet
16n	One cycle every 1/16 note
16t	One cycle every 1/16 note triplet
32n	One cycle every 1/32 note
32t	One cycle every 1/32 note triplet

- If Effect is set to Tremolo Sequence, Filter Sequence, Arpeggiator, Volume Envelope or some variations of of Tremolo, Random Filter, Auto Filter or Talk Box, then Speed controls the *attack* and *decay* time of the effect. Both attack and decay times appear in the format “0-0” through “9-9”. The left digit indicates one of 10 attack/rise times (0-9), and the right digit indicates one of 10 decay times (0-9). For example, if the Auto Filter effect is selected with variation 5 (slow-rise synth filter), the left digit controls how quickly the filter frequency rises and the right digit control how quickly it subsequently falls.



Some Effect/Variation combinations have no need for a speed control. In this case, the Speed parameter shows “---“.

DEPTH controls the amount of modulation (movement) of the effect. The Range is from –99 (maximum negative modulation) through 0 (no modulation) to 99 (full positive modulation).

Note: Negative modulation causes *upward* movements of the modulation source to produce *downward* movements of the filter frequency. When using the Auto Filter effect, for example, a negative modulation setting will cause the filter frequency to sweep *down* instead of up as you play harder.

FREQUENCY has one of 3 functions depending on the selected Effect:

- If Filter Tremolo, Random Filter, Filter Sequence, Auto Filter or Wah Pedal is the selected effect, this controls the filter frequency or brightness. The range is 0 (lowest filter frequency for deep tone) to 99 (highest filter frequency for bright tone).

- If Flanger/Chorus, Vibrato, Random Flanger, or Talk Box is selected, this controls the effect's initial frequency (when Depth is set to 0). All of these effects are produced by a very short audio delay of between 0 and 20 milliseconds mixed with the unprocessed signal. The resulting sound is called a *comb filter*. In this case, this parameter controls the initial delay time from 0 (20 ms delay) to 99 (instantaneous)

- If Effect is set to Arpeggiator, this transposes the arpeggio sequence in semitone steps. The lowest frequency setting is E, the same pitch as the low E string on a guitar.

RESONANCE has one of two functions depending on the Effect setting:

- If Effect is set to Filter Tremolo, Random Filter, Filter Sequence, Auto Filter or Wah Pedal, this emphasizes the tones at the filter frequency. In guitar effect terms, at higher resonance settings, you'll get a wah pedal effect and a low resonance setting you'll get a more subtle effect. The range is 0 (low resonance) to 99 (high resonance).

- If Effect is set to Flanger/Chorus, Vibrato, Random Flanger, Arpeggiator or Talk Box, this increases the effect's emphasis. (It actually adds feedback to the delay.) The highest settings emphasize specific notes; this produces the arpeggiator effect.

VOLUME (a *Details* setting) controls the Mod FX signal's output volume, from 0 (off) to 50 (normal) to 99 (maximum). Once you've set the Mod Effect sound to your liking, use this parameter to set the volume roughly equal to the volume when Mod FX is bypassed (Mod On is set to OFF).

Note: There is no single parameter used to set the preset's overall volume but rather the Mod FX, Amp Modeler and Compressor each have output volume controls, and the order of these 3 elements is set with the FX Order parameter, described in next page. When setting the overall level of the preset, it is best to set the output of each of these 3 processors equal to their individual bypassed levels; to then fine-tune the overall preset level, adjust the volume of the last element in the chain while comparing it to the level of Bypass/Tuner mode. (Tap then hold the right foot switch.) To assist in setting level, the Filter Sequence and Drumbeat Sequence LEDs light to indicate internal overload on the left and right channels respectively, but only while Mod FX Volume, Amp Volume or Compressor Volume is selected.

FX ORDER (a *Details* setting) determines the order of the Mod FX, Amp and Compression effects. Delay and reverb always come after these three. The options are:

Display	*Order of effects*
mCA	Mod FX > Compression > Amp > Delay > Reverb
CAm	Compression > Amp > Mod FX > Delay > Reverb
mAC	Mod FX > Amp > Compression > Delay > Reverb
AmC	Amp > Mod FX > Compression > Delay > Reverb

MODULATION SOURCE (a *Details* setting)

Note: You don't need to know this setting. It's for those who understand basic analog synthesizer concepts and want to dig a little deeper.

All of the Modulation Effects are created by passing the signal through one of 9 Filter Types and modulating the frequency of the selected filter with one of the Modulation Sources below. For example, the Auto Filter effect is created by modulating the frequency of a Bandpass Filter with an Envelope Follower modulation source:

Display	*Modulation Source (X = multiply, + = add)*
---	None
SEQ	Sequencer (the AdrenaLinn's internal 2 measure sequencer)
EG	Envelope Generator (with attack and decay; triggered by guitar note, MIDI note, LFO random or sequencer step, depending on selected variation)
LFo	LFO (low frequency oscillator with 5 waveforms)
AUd	Audio Envelope (tracks the level of the guitar signal)
HoL	Hold Peak (holds the peak level of each guitar note played until a subsequent note is played, similar to the Velocity data from MIDI Note On messages)
E-L	Env Gen X LFO (useful for random envelope height)
E-H	Env Gen X Hold Peak (scales the height of the envelope depending on how hard the note is played)
L-S	LFO X Seq (useful, for example, to slowly move a sequence up and down over time)
not	MIDI Note Number from Note On messages (permits transposing the filter frequency by playing a MIDI keyboard.)
S-n	Sequencer + MIDI Note Number (allows real-time MIDI transposition of sequence; E above middle C is dividing line between low and high transposition.)

LFO WAVE (a *Details* setting)

Note: You don't need to know this setting. It's for those who understand basic analog synthesizer concepts and want to dig a little deeper.

This parameter is active only if Modulation Source contains a setting that includes the LFO (low frequency oscillator). These settings are LFO, E-L or L-S. The LFO has 5 available waveforms:

Display	*What it means*
tr I	Triangle wave (moves up and down at a constant rate, immediately reversing direction at the top and bottom)
S In	Sine wave (moves up and down, slowing as it approaches the top and bottom of the cycle)
SAt	Sawtooth wave
PUL	Pulse wave at 50% duty cycle (square wave)
rAn	Stepped waveform with a new random value on each cycle

FILTER TYPE (a *Details* setting)

Note: You don't need to know this setting. It's for those who understand basic analog synthesizer concepts and want to dig a little deeper.

The AdrenaLinn III's filters shape the effect's tone. The available selections for this parameter differ depending on the selected Effect and Variation. If MOD EFFECT is set to Filter Tremolo, Random Filter, Filter Sequence, Auto filter, Wah Pedal or Fixed Filter, the available options are:

Filter Type	How the Filter Responds
LP2	A lowpass filter with a 2-pole (12 dB / octave) cutoff slope. This is the filter type used in vintage Oberheim keyboard synthesizers. Gently attenuates frequencies above the filter's cutoff. Higher resonance settings give a sharper sound like a wah pedal, whereas low resonance gives a more subtle effect.
LP4	A lowpass filter with a 4-pole (24 dB / octave) cutoff slope. This is the filter response used in classic Moog keyboard synthesizers. Produces a more drastic

	reduction of frequencies above the filter's cutoff frequency. Resonance behaves as with 2PO.
bnP	A bandpass filter with a 2-pole (12 dB / octave) cutoff slope, attenuating frequencies that are both below and above the filter frequency. Wah pedals use this type of filter. Resonance accentuates the filter frequency.
not	A notch filter with a 2-pole (12 dB / octave) cutoff slope, attenuating frequencies close to the filter frequency. This produces a sound similar to a phaser effect. Resonance adds a resonant peak at each edge of the notch area.
H iP	A highpass filter with a 2-pole (12 dB / octave) cutoff slope, attenuating frequencies below the filter frequency. Resonance accentuates the filter's cutoff frequency.

If MOD EFFECT is set to Flanger/Chorus, Random Flanger, Arpeggiator, Talk Box or Fixed Flanger, then the available options are:

Filter Type	*How the filter responds*
FLA	Flanging imparts a whooshing, "jet airplane" effect by combining a signal with the same signal delayed over a range of approximately 0 to 24 milliseconds. In flanger mode, the Filter Frequency parameter controls delay time. The Resonance parameter controls delay feedback. Increasing Resonance emphasizes a particular frequency, adding a sense of pitch to the sound.
FL i	Same as FLA but with an inverted delay signal. This removes more bass frequencies, particularly at higher Filter Frequency settings, to produce a more dramatic flanging tonality. Resonance behaves as with FLA.

If MOD EFFECT is set to Vibrato, the only option is "u ib". If set to Tremolo, Tremolo Sequences, Volume Envelope or Auto Pan, the only option is "uoL".

Mod FX: Mod Effect & Variation Details

trE: Tremolo

Tremolo is the classic effect available on lots of guitar amps over the years in which the volume pulses up and down. The variations are:

1. Classic tremolo
2. Pulse tremolo
3. Sawtooth tremolo
4. Random tremolo 1/8 notes
5. Random tremolo 1/8 note triplets
6. Random tremolo 1/16 notes

Ftr: Filter Tremolo

Similar to standard tremolo except that instead of the volume pulsing, the filter frequency (tone) pulses similar to a wah pedal automatically rocking forward and back. The variations are:

1. Lowpass filter tremolo, 1/8 notes
2. Wah tremolo, 1/8 notes
3. Lowpass filter, sweeping up and down every 4 bars
4. Wah filter, sweeping up and down every 2 bars
5. 1/8 note Sawtooth downswept lowpass filter
6. 1/4 note sawtooth upswept wah filter
7. Hi-low lowpass filter switch

FCH: Flanger/Chorus

Flanging imparts a whooshing, “jet airplane” effect that slowly travels up and down over time. Chorus creates a sound similar to 2 or more instruments playing the same part. The variations are:

1. 4 bar flanger
2. 1 bar flanger
3. ¼ note flanger
4. Chorus
5. Deep chorus
6. Swept notch filter
7. Swept notch filter (similar to phase shifter but more subtle)

rot: Rotary

Rotary speaker is a classic effect in which the speaker actually spins

around in a circle, sending the signal continuously around the room. Originally used with electronic organs, it also works very well with guitar. The variations are:

1. Slow rotation
2. Fast rotation

uib: Vibrato

Vibrato is a mild up and down variation in the pitch over time. The variations are:

1. Slow (1/4 note synch)
2. Medium (1/8 note synch)
3. Note-triggered Pitch bend (imagine rubber-band strings)

rFi: Random Filter

In this effect, the instrument tone changes to a randomly chosen filter frequency at every new 1/8 or 1/16 note (or any other note duration). In the past, this effect has sometimes been called “sample and hold filter.” The variations are:

1. Random filter 1/8 notes
2. Random filter 1/8 note triplets
3. Random filter 1/16 notes
4. Random swept filter 1/8 notes
5. Random swept filter 1/8 note triplets
6. Random swept filter 1/16 notes

rFL: Random Flanger

This effect is similar to the classic flanger effect except that instead of slowly sweeping up and down, it generates a new, random flanger tone at every new 1/8 note, 1/16 note or other note duration. Try this while softly arpeggiating chords. The variations are:

1. Random 1/8 note flanger
2. Random 1/16 note flanger
3. Random 1/4 note flanger

tSE: Tremolo Sequence

Similar to classic tremolo, in this case the volume pulses in 2 measure looping rhythmic patterns. You can either choose one of 20 preset tremolo sequence variations or create your own. Try playing sustained

chords at first in order to get a feel for how the rhythm of the tremolo sequences best fit with your playing. The variations are:

1-20. A variety of preset tremolo sequences
USR: A user-programmable sequence, unique for each preset. (See the next section, “Mod FX: Creating your own sequences” to learn how to program your own sequence.)

FSE: Filter Sequence

This is a very powerful feature and can lead you in creative directions you’d otherwise not thought of. In this effect, your instrument tone changes in 2 measure looping rhythmic patterns of filter tones. As with tremolo sequences, try playing sustained chords at first in order get a feel for how the rhythm of the sequences best compliment your playing. You can choose one of 20 preset filter sequences or create your own. The variations are:

1-20. A variety of pre-programmed filter sequences
USR: A user-programmable sequence, unique for each preset. (See the next section, “Mod FX: Creating your own sequences” to learn how to program your own sequence.)

ArP: Arpeggiator Sequence

This effect definitely pushes the weird/cool lever to the limit. It accentuates specific musical notes in 2 measure patterns. Even if you play muted strings on the guitar, you’ll still hear the generated note sequence because the sequence’s notes are actually *generated* in response to your playing. The note sequence is fixed and does not change depending on what you play. You can choose one of 20 preset arpeggiator sequences—a variety of major, minor, seventh and other patterns—or create your own. The variations are:

1-20. A variety of pre-programmed arpeggiator sequences
USR: A user-programmable sequence, unique for each preset. (See the next section, “Mod FX: Creating your own sequences” to learn how to program your own sequence.)

For consistency, all of the 20 preset sequences are in the key of E. To transpose the key, edit the Frequency parameter, which transposes numerically in semitones. For example, to lower a sequence from E to D, reduce the Frequency/Key value by 2. You may also transpose the sequences in real time from a MIDI keyboard. Simply plug a MIDI keyboard into the MIDI input and press any key up or down from the E below middle C.

Important information about tremolo, filter and arpeggiator sequences:
While playing tremolo, filter or arpeggiator sequences, you may notice that a specific sequence will play 1/8 notes when one drumbeat is selected and 1/16 notes with another, or may play at a different swing level depending on the selected drumbeat. This is because the sequence's timebase (1/8 notes, 1/8 triplets, 1/16 notes, or 1/16 swing) is always the same as the drumbeat's Timebase setting. For example, if a sequence is playing with swing timing and you'd prefer to hear it with straight 1/16 notes, change the drumbeat's Timebase setting to the desired value.

AF 1: Auto Filter

Also called auto-wah or envelope wah, this effect simulates, for example, a wah pedal that automatically rocks forward and back each time a new note is played. The variations are:

1. Auto lowpass filter
2. Auto wah
3. Auto-wah, down sweep
4. Auto lowpass filter, soft tone
5. Slow rise lowpass filter with resonance (Speed controls rise & fall)
6. Slow rise, lowpass filter soft (Speed controls rise and fall)
7. Slow rise wah (Speed controls rise and fall)
8. Sharp attack lowpass filter with resonance (Speed = rise/fall)
9. Sharp attack wah (Speed controls rise/fall)
10. Peak hold lowpass filter
11. Peak hold wah
12. Peak hold wah, inverted

Note: The last 3 variations are a very useful effect. Like most of the other variations, the filter frequency is proportional to how hard you play each note, but in this case the filter stays at that frequency until you play the next note. This works similar to the MIDI velocity information that keyboards produce.

tAL: Talk Box

This simulates the classic talk box effect, originally generated by a device that pipes the instrument signal into your mouth via a plastic tube. Moving your mouth as you play adds vocal characteristics to the signal, which is then picked up by a mic. This simulation doesn't generate specific words, but does replicate the sound of a variety of mouth movements. The variations are:

1. Classic talk box
2. Talk box, down sweep
3. Slow rise talk box
4. Sharp attack box
5. Note-triggered flanger
6. Peak hold flanger (holds the flanger frequency until the next note)
7. Ascending minor 3rds (not really a talk box but a weird sound)

uoL : Volume Envelope

This causes the signal's volume to swell with each new note played, simulating the sound of bowed strings. Also, other volume effects are available. The variations are:

1. Slow rise
2. Sharp attack, slow fall

PAn : Auto Pan

In this effect, the signal automatically pans left and right. The variations are:

1. 1/8 note soft auto-pan
2. 1/8 note hard switch auto-pan
3. 1/8 note random pan position
4. 1/16 note random pan position
5. 1 measure right-to-left
6. Trading fours (4 bars on left then 4 bars on right)

Note that the DEPTH parameter is disabled. Adjust the stereo width with the STEREO parameter.

PdL : Wah Pedal

These variations are merely filters (for wah pedal) or flangers (for talk pedal sound), intended to be moved up and down in frequency by a MIDI expression pedal.

To learn how to set up a MIDI expression pedal, see the section "MIDI Expression Pedals". At the end of that section is a step-by-step example of how to use a MIDI expression pedal as a wah pedal using variation 1 below. For each of these 5 variations, you should set Pedal 1 (or 2) Destination to mFr (Mod effect Frequency) and Pedal 1 (or 2) Amount to the value shown below for each variation below. The variations are:

1. Classic wah pedal (Set Pedal Amount to 36)
2. Soft wah pedal (Set Pedal Amount to 36)
3. Intense wah (Set Pedal Amount to 36)
4. Talk box (Set Pedal Amount to 21)
5. Note resonator (Set Pedal Amount to 7 to move 7 semitones)

FF 1: Fixed Filter

This provides the AdrenaLinn's lowpass, bandpass or highpass filters in a fixed configuration with no modulation. This can be used like a single-band parametric EQ to further alter your guitar tone. Use Effect-Dry Mix to vary the balance between filtered and non-filtered signal, and Frequency to adjust the filter frequency.

1. Fixed lowpass filter, bass
2. Fixed bandpass filter, low mid
3. Fixed bandpass filter, mid mid
4. Fixed bandpass filter, hi mid
5. Fixed bandpass filter, treble
6. Fixed highpass filter, hi treble

FFL: Fixed Flanger

This provides a resonator (as used in the flanger or arpeggio sequencer) in a fixed-frequency configuration with no modulation. This is also called a *comb filter*. It can be used to produce a range of very pitch-specific resonances, like a tiled bathroom with wall distances tuned to accentuate a specific note. Use the Frequency parameter to tune the resonant note in semitones, use Resonance to vary how long the note resonates, and FX-Dry to vary the balance between the resonator and dry signals. You may also change the resonant note in real time from a MIDI keyboard. Simply plug a MIDI keyboard into the MIDI input and press any key up or down from the E below middle C.

1. Bass E string resonator
2. Guitar A string resonator
3. Guitar G string resonator
4. Guitar D (below high E) resonator
5. Inverted comb filter, high E string resonator

SF 1: Sci-Fi

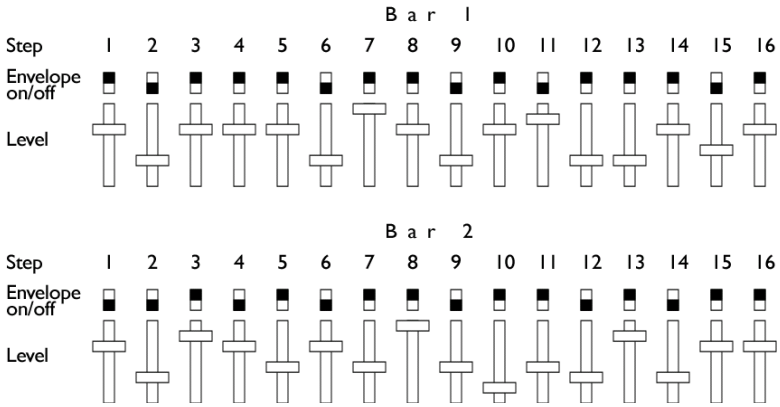
This effect produces a number of sounds that are simply weird.

1. Transporter
2. Eternal ascension
3. Eternal descension
4. Pitch bends up to note
5. Dissonant intervals

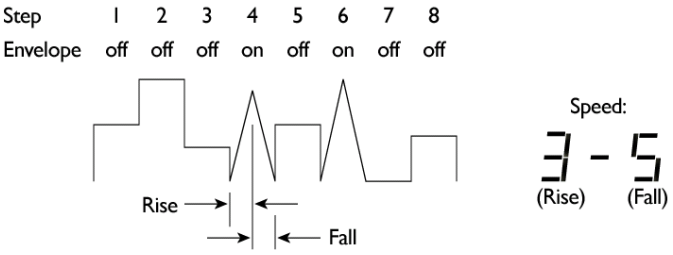
Mod FX: Creating Sequences

Among the most powerful features of the AdrenaLinn III is its sequencer, providing tremolo sequences, filter sequences and arpeggio sequences. Although you can choose from 20 preprogrammed sequences of each type, you can also program a unique User Sequence for each of the 200 presets.

As with the preprogrammed sequences, the User sequence contains 2 measures of 1/16 notes. (However, it may be played as either 1/8 notes, 1/8 note triplets or 1/16 notes, depending on the setting of the drumbeat's Timebase parameter.) Each of the steps in the sequence has a level value from 0 to 99, used either for the volume level (if a tremolo sequence), the filter frequency (if a filter sequence) or the arpeggiator pitch (if an arpeggiator sequence). Here's how this sequencer might look if it used hardware sliders and switches:

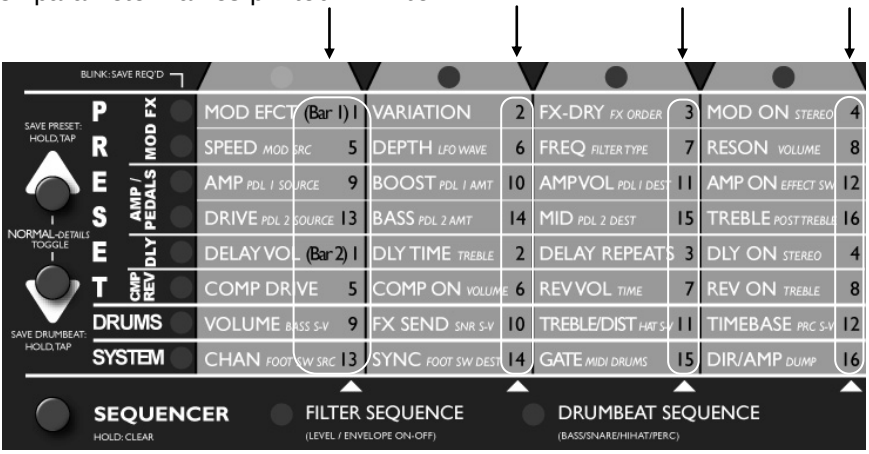


Note that in addition to a level control, each step has an Envelope On/Off switch. If set to OFF, the step level is held constant throughout the entire step; if set to ON, then the sequence's output ramps up from zero to the programmed level value at the start of the step, then immediately ramps back down to zero, as shown below:



The rate of envelope rise (attack) and fall (decay) depends on the Speed control, which has the format “x-y” (“x” is the attack time of 0 to 9 and “y” is the decay time of 0 to 9).

To edit the user sequence, AdrenaLinn III uses an alternate mode of the 8 x 4 parameter matrix in the center of the panel, where the 32 steps printed in black (“Bar 1, 1-16” and “Bar 2, 1-16”) are used instead of the 32 parameter names printed in white.



To edit the active preset’s user sequence:

1 Select (or create) a Preset in which the Effect parameter is set to tSE (tremolo sequence), FSE (filter sequence) or ArP (arpeggiator sequence).
2 Using the UP and DOWN arrow buttons, select one of the 6 rows of the Preset section.
3 Press the SEQUENCER button once. The Filter Sequence LED lights and the variation internally changes to ‘USr’. The AdrenaLinn is now in User Sequence editing mode.
4 To edit the level value for a particular step in the sequence, visually locate the desired step number (1 through 16 in either bar 1 or 2) in the 8 x 4 matrix, then press the UP and DOWN buttons until the LED to the left of the row containing the step number lights. Then turn the control directly above the step number. The 3-digit display shows the current level value of the step at the intersection of the lit row and column LEDs, shown preceded by an “L”. As with parameter editing, to light a particular column LED, turn the control above it one ‘click’ in either direction. Subsequent clicks will edit the displayed value. The range is L 0 to L99.
5 Each step can optionally trigger the attack/decay envelope as the AdrenaLinn III steps through the sequence. To edit the Envelope On/Off status for each step, press the SEQUENCER button again once. Now the 3-digit display shows either “E 0” or “E 1,” indicating that the envelope is off or on, respectively. As with editing Level information, locate the desired step, then view or edit the value.

6 To exit Sequencer mode and return to normal parameter editing, press SEQUENCER once (or twice if you skipped step 5). The Filter Sequence light will turn off. Or press MAIN, then either the UP or DOWN button.

In summary, pressing SEQUENCER while one of the 6 Preset rows is selected rotates between 3 states:

1. Editing sequence step level data (L 0 to L99)
2. Editing sequence step envelope on/off status (E 0 or E 1)
3. Normal editing of Preset parameters (no sequence editing)

The Filter Sequence LED will be on for states 1 and 2 above.

If you play the drumbeat while in Filter Sequence mode, the row and column LEDs will animate to show the currently playing step within the sequence.

Although the user sequence contains 2 bars of 1/16 notes, it may also play as 2 bars of either 1/8 notes or 1/8 note triplets depending on the setting of the selected drumbeat's Timebase parameter:

- If Timebase is '16n' (1/16 note), '16h' (half swing), or '16S' (swing), then all 32 steps in the sequence are available for editing.
- If Timebase is '8n' (1/8 notes), then the sequence will consist of 2 measures of eighth notes, and the steps in columns 2 and 4 (every other 1/16 note) are disabled.
- If the Timebase is '8t' (1/8 note triplets), then the sequence will consist of 2 measures of eighth note triplets, and the steps in column 4 (after each group of 3 triplets) are disabled.

Note: If Variation is set to 1-20 (not USR) when SEQUENCER is pressed, the selected variation's sequence is copied over the user sequence, allowing you to use it as a starting point in creating your user sequence. If Variation is set to 'USR', the contents of the preset's user sequence are presented unchanged.

Note: There is only one user sequence per preset, used for the user tremolo sequence, user filter sequence and user arpeggiator sequence. For example, if you create a user tremolo sequence then create a user filter sequence in the same preset, you will be editing the same data.

Note: If a sequence step has the envelope turned on (E 1), normally the envelope's decay terminates when the next step plays. However, if the next step's level is set to L 0 and its envelope status is set to E 0, the envelope will continue to decay into the next step.

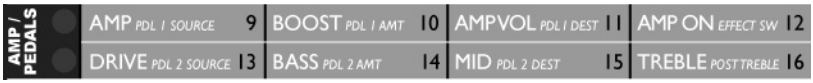
Clearing Sequence Data

To clear level or envelope data for an entire sequence:

1. Press SEQUENCER repeatedly until either Level ("L") or Envelope on/off data ("E") is displayed.
2. Press and hold the SEQUENCER button for 1/2 second. If Level is selected, all steps will be reset to "L 0". If Envelope is selected, all steps will be reset to "E 0".

Amp Models: Settings

The two Amp/Pedals rows primarily control the selection and settings of the guitar amplifier models:


AMP / PEDALS
AMP PDL 1 SOURCE 9
BOOST PDL 1 AMT 10
AMP VOL PDL 1 DEST 11
AMP ON EFFECT SW 12
DRIVE PDL 2 SOURCE 13
BASS PDL 2 AMT 14
MID PDL 2 DEST 15
TREBLE POST TREBLE 16

Note: The position of the amp models within the effects signal chain can be changed with the FX ORDER parameter, described in the "Mod FX: Settings" section.

AMP selects an amplifier model from the following list. Detailed descriptions of the amps are given in the section "Amp Models: Amp Descriptions".

Display	The amp model is based on:
FbM	Fender Bassman
Fdr	Fender Black Deluxe Reverb
FtR	Fender Twin Reverb
FdL	Fender Tweed Deluxe
FCH	Fender Champ
M45	Marshall JTM-45
MPL	Marshall "Plexi" Super Lead 100
M80	Marshall JCM800
M20	Marshall JCM2000
A30	Vox AC30
A 15	Vox AC15
JA2	Roland Jazz Chorus
H 1	Hiwatt DR103
bM2	Mesa Boogie Mark II
rEC	Mesa Boogie Dual Rectifier
SoL	Soldano SLO-100
UbE	Bogner Uberschall
d iE	Diezel VH4
En9	ENGL Powerball
5 15	Peavey 5150 MkII
ECS	Bogner Ecstasy
bUd	Budda Twinmaster

CH1	Matchless Chieftain
Int	RLD Intense: Intense high-gain solo tone
Mid	RLD Mid: high-gain mid-centric tone
Siz	RLD Sizzle: Present high-end sizzle
MP2	RLD Plexi: Marshall "Plexi" from AdrenaLinn II
Sco	RLD Scoop: High-gain amp with scooped mid
Cr1	RLD Crisp: "Crisp" twangy tone
Hol	RLD Hollow: Hollow tone
bit	RLD Bite: Upper-mid "bite"
nEC	RLD Neck: Intense treble for neck pickup
Sld	RLD Solid: "Solid" crunch tone
360	Bass amp: Acoustic 360
Svt	Bass amp: Ampeg SVT
GAL	Bass amp: Gallien-Krueger 800RB
SWr	Bass amp: SWR SM-500
FU2	Distortion pedal: Fuzz Tone
oCt	Distortion pedal: Octave Fuzz
PrE	Clean mic preamp

Note: The above amp names are trademarks of their respective manufacturers. No claim is made that the AdrenaLinn III duplicates these sounds exactly, but rather that it produces tones inspired by these classic amps.

BOOST sets the amount that is added to Amp Drive when Amp Boost is turned on. The options are 10, 20, 30, 40, 50, 60, 70, 80 or 90. Amp Boost is turned on by one of 2 methods:

1) By pressing the EFFECT foot switch. (The Effect Switch parameter must be set to BOOST or one of its options that includes BOOST.)
2) By pressing an external MIDI foot switch. (The external MIDI foot switch must be set to BOOST or one of its options that includes BOOST, using the Foot Switch Source and Destination parameters in the System row.)

Note: A preset cannot be saved with Amp Boost in the ON state.

AMP VOLUME sets the amp modeling processor's output volume, from 0 (off) to 50 (normal) to 99 (maximum). Once you've set the Amp sound

to your liking, use this parameter to set the amp volume roughly equal to the volume when Amp On is set to OFF.

Note: There is no single parameter used to set the preset's overall volume but rather the Mod FX, Amp Modeler and Compressor each have output volume controls, and the order of these 3 elements is set with the FX Order parameter, described in the Mod FX section. When setting the overall level of the preset, it is best to set the output of each of these 3 processors equal to their individual bypassed levels; to then fine-tune the overall preset level, adjust the volume of the last element in the chain while comparing it to the level of Bypass/Tuner mode. (Tap then hold the right foot switch.) To assist in setting level, the Filter Sequence and Drumbeat Sequence LEDs light to indicate internal overload on the left and right channels respectively, but only while Mod FX Volume, Amp Volume or Compressor Volume is selected.

AMP ON determines whether amp modeling is on ("On") or bypassed ("Off") in the signal chain.

DRIVE sets the amount of amplifier overdrive, from 0 (lowest, no distortion for most models) to 99 (maximum).

BASS sets the level of bass frequencies, and models the selected amp's range and frequency response. Depending on the selected model, this may come before or after the distortion. The range is from 0 (minimum) to 99 (maximum).

MID sets the level of midrange frequencies, and models the selected amp's range and frequency response. Depending on the selected model, this may come before or after the distortion. The range is from 0 (minimum) to 99 (maximum).

TREBLE sets the level of treble frequencies, and models the selected amp's range and frequency response. Depending on the selected model, this may come before or after the distortion. The range is from 0 (minimum) to 99 (maximum).

POST TREBLE (a *Details* setting) is a post-distortion treble shelving filter with a range of 0 (minimum treble) to 90 (no filtering) in increments of 10 steps each (0, 10, 20…80, 90). This is useful if you want to reduce the high frequencies caused by amp distortion. Unlike the Treble control, this is actually a variable-frequency lowpass filter, so changing the value changes the cutoff frequency of the filter. A value of 90 (no filtering) is normal and delivers the tone as it was modeled from the original guitar amp.

Amp Models: Descriptions

Each of the 40 amps modeled in AdrenaLinn III is described below. Note that these amp names are trademarks of their respective manufacturers. No claim is made that the AdrenaLinn III duplicates these sounds exactly, but rather that it produces tones inspired by these classic amps.

FbM: Based on Fender Bassman
The Bassman is a marvelous and very early Fender amp that was embraced by many blues, rock and country guitarists in the '60s. With four 10" speakers and very sweet 50-watt power amp distortion, this one is worthy of the high prices the originals fetch. Excellent clear as well as overdriven, our hats are off to Leo and the guys. Incidentally, this was the amp Marshall virtually copied for their early amp designs.

Fdr: Based on Fender Deluxe Reverb
The Deluxe Reverb is another stellar Fender design. With a single 12", a very high and intense treble and sweet power amp distortion, this amp was and still is a popular mid-volume blues/rock amp. The bass folds over a little because of the open back, single 12" design, but that's part of the sound. Oddly, they chose to call the tremolo on this early amp "vibrato." The real amp had only bass and treble controls, so in adding our Mid control, we tried to stick to the spirit of the Fender design principle by looking at what they did in subsequent models.

Ftr: Based on Fender Twin Reverb
It seemed that in the '70s, just about everybody had a Twin or a friend that had one. With 100 watts in two 12" speakers as well as intense treble boost, this amp is probably responsible for more tinnitus than any other. It might not achieve that much distortion by today's standards, but it gets a sound that's pure classic Fender.

FdL: Fender Deluxe
This early Fender delivered great distortion—regardless of whether it was intended or not—by virtue of its low power and relatively flat EQ before the distortion. I'm not sure if Leo bought into Minimalism with this design, but this little screamer had but one "tone" control, effectively a treble control. In adding our bass and mid controls, we tried to predict what Leo would have done had he been less austere.

FCH: Based on Fender Champ
Intended as a low-cost beginner's amp, the small '60s-vintage tweed unit was embraced by a number of studio players who valued it for its solid tone and kindness to their backs when carrying it around. The little

speaker didn't deliver much low end, but the uniquely crisp high end more than makes up for it.

JTM45: Based on Marshall JTM-45
Released in 1962, this amazing amp head has a full, warm and remarkable tone. Though its circuitry is largely copied from the original Fender Bassman, subtle differences gave it its own distinct and very attractive personality.

PLEXI: Based on Marshall 100 watt Super Lead "Plexi"
This wasn't just an amp but almost an instrument in itself, redefining how guitar is played—it's that significant. Released in 1966, this 100-watt head is the heart of the famous Marshall stack used by countless bands in the '60 and '70s. Along with the JTM-45, this amp was usually played with all controls set to full because it doesn't provide that much gain compared to later high-gain amps.

JCM800: Based on Marshall JCM800
A very popular evolution of the Plexi, this was one of the first amps to include higher gain, a master volume and an overdrive stage before the tone controls. Although preamp distortion isn't quite the same as power amp distortion, it introduced a distinctive tone similar to putting a distortion stomp box before your amp. The full and intense high gain sound further redefined lead guitar.

JC120: Based on Marshall JCM2000 TSL100
This modern amp stretched the Marshall sound to include more versatile tone controls and 3 channels—clean, crunch and lead. You could easily switch between clean, full mid, scooped mid and super high gain tones just by switching channels. We modeled the lead channel here and love the full bass and warm treble it serves up.

A30: Based on Vox AC30 Top Boost
A unique and truly inspired design, the Vox AC30 is one of the most famous and coveted amps ever created. It was used by the Beatles, Rolling Stones, and lots of other British Invasion bands on tons of early recordings, as well as later recordings by Brian May of Queen and countless others. Originally launched in the late '50s, this gem produced a warm and singing power amp distortion by virtue of its 30 watts into two 12" speakers. Both the intense but warm treble and the full bass are characteristically different than other amps, making it a highly addictive amp to play through.

A 15: Based on Vox AC15
This smaller precursor to the AC30 produced an understatedly elegant 15 watts of power into a single 12" speaker. It wasn't exactly a stadium

filler but like the 30, it delivered a warm and unique tone that is cherished to this day.

JA2: Based on Roland Jazz Chorus JC-120
A classic transistor amp? You bet. This was a very popular unit for its shimmering highs, full range and loud, clear tones. It departed from the designs of the day with its inclusion of chorus instead of the standard tremolo. This will give you a lovely soft jazz tone, an intense treble twang and even a bit of overdrive.

HI: Based on Hiwatt DR-103
Most famous for Pete Townshend's sound on classic The Who recordings, this classic was also popularized by David Gilmour and many others. With a brilliant, responsive and distinctive tone, it's easy to see why those who have played them won't get fooled again by other amps.

bM2: Based on Mesa Boogie Mark 2
This innovative design put high quality and high gain together into a small, portable package, making it the choice of studio pros in the '70s. It's the perfect gig amp—it produces a very solid midrange tone with great sustain and articulation, plus unusually high volume for its small size.

rEC: Based on Mesa Boogie Dual Rectifier Solo head
Clear guitar tone? Who needs it?! This exceptional amp turns your guitar signal into a solo or crunch tone that is powerful, thick, well-defined and just plain fun to play. Our model of this monster will give you all that low-end power, high-end sizzle, scooped or full mids and make you sound huge. Revel in your tonal grandeur.

SoL: Based on Soldano SLO-100 Super Lead Overdrive
We're sold on this amp. Originally released in 1987, this stellar design was a major force in defining the high gain sound in scores of famous players. Solid both in tone and construction, we're proud to pay homage to this fine creation with our AdrenaLinn III model.

UbE: Based on Bogner Uberschall
Designed primarily for heavy playing and aggressive styles of music, this amp blows others out of the water. It delivers extreme gain and volume while staying focused—no mushy sounds here. This model is guaranteed to split eardrums and shatter rib cages.

dIE: Based on channel 4 of a Diezel VH4
This is an intense, very high gain lead amp with big bass and great high end for the most shredding of shredders. German engineering at its best.

Eng: Based on ENGL Powerball
Another great work of German engineering, ENGL's high gain amps are played by the likes of Richie Blackmore and Steve Morse. The Powerball is the culmination of years of research and creation by the ENGL team. Extreme flexibility, tone and gain structure converge in this unit, resulting in the ultimate amp. Close the windows and doors and crank this model up.

5 15: Based on Peavey 5150 MkII
This amp is the result of a collaboration between guitar god Eddie Van Halen and the all-American Peavey musical instrument company. We think they achieved something great here and we're certainly not alone in our opinion. Check out our model of this fine creation and savor its exceptional lead tone and rhythm crunch, which goes well beyond the classic Van Halen "brown sound."

ECS: Based on Bogner Ecstasy
This great Bogner amp was designed to deliver more of the classic tones like the Marshall amps Mr. Bogner used to personally modify for the likes of Eddie Van Halen. A versatile amp delivering clean to bark to growl and beyond, We're proud to model this fine design.

bUd: Based on Budda Twinmaster
A well-loved boutique amp, this gem is similar in tone to an old blackface Fender Deluxe but with more midrange fullness. With relatively low power, the distortion here is all in the power amp and that's a big part of its sound. Great note articulation with mild or higher gain.

Ch 1: Based on Matchless Chieftain
Another superb boutique amp, this one has a unique and addictive sound (not to mention a very cool backlit "Matchless" logo on the front panel). With a Class A power amp, an unconventional tone circuit and two 12" speakers, there is a quality to the mids and highs in this amp that is, well, Matchless. We've done our best to model its special character.

int: An RLD custom amp with *intense* high-gain solo tone
The custom model delivers an extremely intense, screaming lead tone. Not for the faint of heart, but may make you faint of hearing.

mid: An RLD custom high-gain amp with strong *mid* tones
Another high-gain solo tone, this model delivers a very solid and powerful midrange to cut through a mix.

5 12: An RLD custom amp with high-end *sizzle*
This custom model delivers tremendous presence with its exaggerated high-end sizzle.

rP2: Marshall "PLEXI" model from AdrenaLinn II
This is the same model as used for AdrenaLinn II's "PLEXI" (Marshall "Plexi" Super Lead 100 watt). Though we've created a new Plexi model for AdrenaLinn III, we kept this one because it captures a particular character of Marshall recordings of the 70s. Think of Free's "All Right Now".

SCo: An RLD custom high-gain amp with *scooped* mid
This custom model gives a big scooped-mid, high-gain tone for solid crunch or lead work. Scoop away...

Cr r: An RLD custom amp with *crisp* twangy tone
This fun model gives a very crisp, twangy exaggerated tone for those early Beatles chord or solo clear sounds, often originally achieved with a Vox AC15 and console EQ. Sounds great overdriven too.

HoL: An RLD custom amp with an unusual *hollow* sound
This custom model gives an exaggerated *hollow* sound that will make people turn their heads and say "huh?" Try it for something completely different.

b it: An RLD custom amp model with strong treble *bite*
This custom model gives a great treble bite on the high notes coupled with a nice, overall warmth. Sort of like an AC30 off-mic'd through warm console EQ.

nEC: An RLD custom with intense treble for a Strat *neck* pickup
This completely exaggerated "amp + console EQ" model gives an intensely boosted upper-mid treble and high bass with almost no mids, intended to be used when playing a Strat on the neck pickup. Think of the Rolling Stones' "Midnight Rambler" or Jimi Hendrix's "The Wind Cries Mary." Start with little or no overdrive at first.

SLd: An RLD custom amp with a *solid* crunch tone
This custom amp model delivers a vintage tone with hints of Tweed Fender Deluxe but with tight upper bass, strong mids and pronounced high-end presence. Its solid rhythm crunch and vintage lead tones will take you places where other amps fear to tread.

360: Based on Acoustic 360 bass amp
The Acoustic 360 was an amp that just about everybody in the '70s used, including John Paul Jones of Led Zeppelin. Its deep, loud bass partly derives from its unique 18" folded horn design. We pay homage to this fine instrument in our model.

SVt: Based on Ampeg SVT bass amp
The 300-watt SVT—a classic and virtually ubiquitous rock bass amp of the ’60s and ‘70s—was heavy both in tone and weight, particularly with the 8” x 10” SVT cabinet we used for our model.

GAL: Based on Gallien-Krueger 800RB bass amp
Gallien-Krueger amps are very well-engineered, very loud and very heavy! (We dare you to try lifting an 800RB head, from which this model was created.) The Gallien-Krueger team understands that you need massive amounts of power to reproduce low bass without distortion. Beyond that, they also understand bass tone. This amp, very popular in the ‘80s, was a testament to that understanding. We honor the Gallien-Krueger team with our model of their fine amp.

SWr: Based on SWR SM-500 bass amp
The SWR SM-500, upon which our model is based, is the successor to the world-famous SWR-400, chosen by professionals for its well-defined tone and graphic EQ. SWR amps have great, versatile sound and high, consistent quality and we’re proud to include it in the AdrenaLinn III’s arsenal.

FU2: A *Fuzz Tone* stomp box model
This amp and stomp box hybrid gives you the sound of vintage fuzz tones like Fuzz Face with bass, mid and treble controls. Think “American Woman” and create your own classic.

oCt: An *Octave Fuzz* stomp box model
Here you’ll find the classic Octave Fuzz sound, heard on hits like “Purple Haze.” Best results are achieved on the high E string above the 7th fret using the neck pickup.

PrE: A clean mic preamp
Select this one to get the clean, warm sound of plugging directly into the console. Thought we don’t recommend drive settings above 0, overdriving it will produce a sound similar to the opening of the Beatles’ “Revolution.” Don’t worry—this won’t damage the circuitry…

MIDI Expression Pedals

AdrenaLinn III permits the use of 2 external MIDI expression pedals (or other MIDI source) to control a variety of settings in real time, and each preset has its own unique assignments for the 2 pedals. For example, preset 1 might use Pedal 1 for Volume and Pedal 2 for Wah, while Preset 2 might use Pedal 1 for Tremolo Depth and Pedal 2 for Delay Repeats. Note that in addition to MIDI expression pedals, these settings allow you to use any MIDI Control Change messages from sequencers or other MIDI sources.

Note: These settings only apply to MIDI expression pedals used as variable-level controls. To assign MIDI foot switches or other MIDI trigger or on/off messages, see the heading "Assigning Foot Switches (Panel & MIDI)" in the System Settings section.

There are 3 parameters for each of 2 MIDI expression pedals:

PEDAL 1 SOURCE and **PEDAL 2 SOURCE** (*Details* settings) are used to select which MIDI Control Change messages are used for the Pedal 1 and 2 control sources. The options are OFF followed by C 1 through C99, representing MIDI Controllers 1 through 99. By default, Pedal 1 Source is set to controller 4 and Pedal 2 Source is set to controller 11. These two controllers are defined in the MMA MIDI Specification as *Foot Pedal* and *Expression*, respectively.

Note: These are actually System parameters, and therefore do not change when a different preset is selected. We've placed them on the panel within the Preset's 6 rows next to the Pedal Amount and Pedal Destination parameters in order to make MIDI pedal assignments simpler and more intuitive. All other parameters shown in the 6 Preset rows are saved within the preset, and therefore change when a new preset is selected.

PEDAL 1 AMOUNT and **PEDAL 2 AMOUNT** (*Details* settings) control are used to set whether the MIDI Controller value is used to add to or scale the destination parameter, and the amount of control it has.

The options are:

Display	*How MIDI controllers are used for Pedal 1 or 2*
-99 to 99	This sets the maximum numeric value that will be **added** to the destination parameter when the expression pedal is pressed fully forward (the maximum MIDI controller value). *For example, if Amount is set to 20 and Destination is set to Tempo, then moving the pedal fully back will add nothing, and moving it fully*

	forward will add 20. Selecting a negative number reverses the pedal's influence: if AMOUNT is set to -30 and Destination is set to Frequency, then moving the pedal fully back will add nothing, and moving fully forward will subtract 30 (add -30). *For non-numeric destinations such as Drumbeat Timebase or Tempo-based settings of Mod FX Speed, the Pedal Amount value sets the maximum number of steps above the current setting. For example, if Delay Time is currently set to "1/8 notes" and the Pedal Amount is set to 2, then moving the pedal will move from "1/8 notes" (1 step higher) to "1/8 note triplets" to "1/16 notes" (2 steps higher).*
SCA	The MIDI source value is used to **scale** the destination parameter's current panel value. For example, if Amp Volume is set to 55 and Pedal Destination is set to Amp Volume, then moving the pedal will vary between 0 and 55. *Note:* *1) This option is not available for destinations Mod FX-Dry Mix, Mod FX Speed, Mod FX Frequency, Delay Time, Drumbeat Timebase or Tempo. If any of these is selected, the SCA option is replaced by "---" in the display and no MIDI messages are passed.* *2) If the destination is Amp Drive, the resulting range is from silence to the panel's Amp Drive setting.* *3) If the destination is Drums FX Send, then only the current portion of the range is scaled (To Delay, To Input or To Reverb).*

PEDAL 1 DESTINATION and **PEDAL 2 DESTINATION** (*Details* settings) are used to select which sound parameters are controlled by each pedal or MIDI source. The options are:

Display	*Panel parameter*	*Options for "Amount"*
---	None	
mFd	Mod FX-Dry Mix	-99 to 99
mSt	Mod FX stereo	-99 to 99, Scale
mSP	Mod FX Speed	-99 to 99
mdE	Mod FX Depth	-99 to 99, Scale
mFr	Mod FX Frequency	-99 to 99
mrE	Mod FX Resonance	-99 to 99, Scale
Avo	Amp Volume	-99 to 99, Scale
Adr	Amp Drive	-99 to 99, Scale
AbS	Amp Bass	-99 to 99, Scale
Amd	Amp Mid	-99 to 99, Scale
Atr	Amp Treble	-99 to 99, Scale
CoP	Compression Drive	-99 to 99, Scale
dvo	Delay Volume	-99 to 99, Scale

dt1	Delay Time	-99 to 99
drE	Delay repeats	-99 to 99, Scale
dSt	Delay Stereo	-99 to 99, Scale
rvo	Reverb Volume	-99 to 99, Scale
dru	Drumbeat Volume	-99 to 99, Scale
drS	Drumbeat FX Send	-99 to 99, Scale
drt	Drumbeat Timebase	-99 to 99
tPo	Tempo	-99 to 99

Here are a few examples of common settings:

1) Volume pedal before amp:
   a) Assuming your MIDI pedal is sending on MIDI Controller 7 (volume), set Pedal 1 Source to C7 (controller 7).
   b) Set Pedal 1 Destination to Adr (Amp Drive).
   c) Set Pedal 1 Amount to SCA (scale).

2) Wah pedal:
   a) Set Mod Effect to PdL (wah pedal).
   b) Set Variation 1 (classic wah pedal)
   c) Assuming the MIDI pedal is sending on MIDI Controller 7 (volume), set Pedal 1 Source to C7 (controller 7).
   d) Set Pedal 1 Destination to mFr (Mod FX Frequency).
   e) Set Pedal 1 Amount to 36 (add 0-36 to Frequency).

3) Variable Mod FX Depth:
   a) Assuming the MIDI pedal is sending on MIDI Controller 7 (volume), set Pedal 1 Source to C7 (controller 7).
   b) Set Pedal 1 Destination to mdE for Mod FX Depth.
   c) Set Pedal 1 Amount to SCA (scale).

Note: In addition to expression pedal control, MIDI Control Change messages 64-69 and 80-83 are also used for MIDI foot switch control as explained in the section "Assigning Foot Switches (Panel or MIDI)" in the System Settings chapter. Be careful not to use these Control Change numbers for both MIDI expression pedals and MIDI foot switches or a single pedal or foot switch could control both the expression pedal's function and the foot switches function simultaneously.

The EFFECT Switch

The EFFECT foot switch may be assigned to switch on & off a particular effect or combination, and that assignment is unique for each preset. For example, in preset 1 it can turn Mod FX on/off and in preset 2 it can turn Delay on/off.

The **EFFECT SWITCH** parameter (a *Details* setting) controls the assignment of the EFFECT foot switch. The options are:

Display	*Pressing the EFFECT foot switch does this:*
bSt	Amp Boost on/off *
AmP	Amp on/off *
mod	Mod FX on/off *
CmP	Compression on/off *
dLY	Delay on/off *
rEv	Reverb on/off *
bm	Boost + Mod FX on/off *
bC	Boost + Compression on/off *
bd	Boost + Delay on/off *
br	Boost + Reverb on/off *
Am	Amp + Mod FX on/off *
AC	Amp + Compression on/off *
Ad	Amp + Delay on/off *
Ar	Amp + Reverb on/off *
mC	Mod FX + Compression on/off *
md	Mod FX + Delay on/off *
mr	Mod FX + Reverb on/off *
Cd	Compression + Delay on/off *
Cr	Compression + Reverb on/off *
dr	Delay + Reverb on/off *
bmC	Boost + Mod FX + Compression on/off *
bmd	Boost + Mod FX + Delay on/off *
bmr	Boost + Mod FX + Reverb on/off *
bCd	Boost + Compression + Delay on/off *
bCr	Boost + Compression + Reverb on/off *
bdr	Boost + Delay + Reverb on/off *

AmC	Amp + Mod FX + Compression on/off *
Amd	Amp + Mod FX + Delay on/off *
Amr	Amp + Mod FX + Reverb on/off *
ACd	Amp + Compression + Delay *
ACr	Amp + Compression + Reverb *
Adr	Amp + Delay + Reverb *
mCd	Mod FX + Compression + Delay on/off *
mCr	Mod FX + Compression + Reverb on/off *
mdr	Mod FX + Delay + Reverb on/off *
Cdr	Compression + Delay + Reverb on/off *
byP	Bypass * (entire effects signal chain is bypassed)
dr-	Drums mute on/off *
bA-	Bass mute on/off *
Sn-	Snare mute on/off *
HA-	Hihat mute on/off *
PE-	Percussion mute on/off *
SSt	Start/stop drumbeat
inE	Intro/End (If stopped, plays 4 hihats then drumbeat. If playing, stops at next bar.)
rES	Start drumbeat (if playing, restarts drumbeat)
StP	Stop drumbeat
tPt	Tap tempo (sets the tempo by tapping twice)
tPd	Tap Delay (sets the delay time by tapping twice)
tUn	Tuner/Mute
dbL	Last Drumbeat (switch to last selected drumbeat)
PrL	Last Preset (switch to last selected preset)
db i	Drumbeat increment
dbd	Drumbeat decrement
Pr i	Preset increment
Prd	Preset decrement

Items marked with "*" refer to special additional features, described on the following page under the heading "Using the EFFECT Foot Switch for TAP TEMPO, TUNER/BYPASS and INTRO/END"

Note: The setting of this parameter is only recognized if the right foot switch is assigned to EFFECT SWITCH with the Foot Switch Source and Destination parameters in the System row). To avoid confusion, whenever you change this Effect Switch setting, AdrenaLinn III internally insures that the right foot switch is assigned to EFFECT SWITCH.

Note 2: For the selections containing combinations of effects, it is possible to select a preset in which only some and not all of the specified effects are on. In this case, the foot switch's LED lights and the first press of the foot switch turns all effects within the specified combination off. Subsequent presses turn all effects within the combination, as well as the LED, on or off.

Using the EFFECT Foot Switch for TAP TEMPO, TUNER/BYPASS and INTRO/END

Most of the options shown the Effect Switch table on the previous page are marked with an asterisk ("*"). This indicates that the EFFECT switch can also be used to invoke the TAP TEMPO, TUNER/BYPASS and INTRO/END functions. This helps compensate for AdrenaLinn III's limitation of only 2 foot switches. These additional functions only work if the EFFECT switch is assigned to one of the on/off functions marked in the table with "*".

Here's how it works:

TAP TEMPO:
If you press the EFFECT foot switch 4 times in the rhythm of four ¼ notes, the tempo will be changed to match the average tempo of the taps.

INTRO/END: If you press the EFFECT switch then press Start/Stop within ½ second, four ¼ note hihat ticks will play, followed by the drumbeat. If you do the same while the drumbeat is already playing, the drumbeat will stop playing at the downbeat of the next measure.

TUNER/BYPASS:
If you briefly press the foot switch, then quickly hold it for ½ second, Tuner/Bypass mode is entered, or if you hold it for an additional 1 second, Tuner/Mute mode is enter. The tuner is described in the Quick Start section of this manual. Subsequently pressing any key exits tuner mode.

Compressor

The compressor squeezes the dynamic range of the guitar signal, reducing the volume difference between quiet and loud signals.

The compressor in AdrenaLinn III has a fast attack, fairly fast decay and high compression ratio, making it very useful for adding sustain to guitar notes without distortion or for leveling the volume of the resonant peaks in AdrenaLinn III's filter modulation effects.

Note: The position of the compressor within the effects signal chain can be changed with the FX ORDER parameter, described in the "Mod FX: Settings" section.

There are 3 settings related to the compressor:

COMPRESSOR DRIVE sets the level of compression, from 0 to 90 in increments of 10. This is similar to the drive setting in the amp models except that increasing drive does not add distortion. A setting of 0 has no compression and a setting of 90 is maximum compression.

COMPRESSOR ON turns the compressor on or off.

VOLUME (a *Details* setting) sets the output volume of the compressor, from 0 to 90 in increments of 10. A setting of 50 is a good starting point. Set it roughly equal to the volume when COMPRESSOR ON is set to OFF.

Note: There is no single parameter used to set the preset's overall volume but rather the Mod FX, Amp Modeler and Compressor each have output volume controls, and the order of these 3 elements is set with the FX Order parameter, described in the Mod FX section. When setting the overall level of the preset, it is best to set the output of each of these 3 processors equal to their individual bypassed levels; to then fine-tune the overall preset level, adjust the volume of the last element in the chain while comparing it to the level of Bypass/Tuner mode. (Tap then hold the right foot switch.) To assist in setting level, the Filter Sequence and Drumbeat Sequence LEDs light to indicate internal overload on the left and right channels respectively, but only while Mod FX Volume, Amp Volume or Compressor Volume is selected.

Delay

The third element that makes up a preset is the audio delay; its delay time can sync to the drumbeat or to MIDI.

DELAY VOLUME sets the delay signal volume from 0 (off) to 99 (equal to dry signal).

DELAY TIME controls the time separating each repeat. Options 0 to 99 provide fixed delay times; the others reference delay times to the Drumbeat or MIDI tempo. Therefore, the delay shortens at faster tempos, and lengthens at slower tempos.

Display	*Delay Time*
0-280	100 fixed delay times from 0 to 2.8 seconds, displayed in 1/100s of a second. Add '0' to the right end to get milliseconds. For example, "10" is 100 ms.
2M	2 measures (Uses '1M' below 173 BPM, '2n' below 87 BPM and '4n' below 44 BPM)
2Mt	2 'measure triplets' (3 delays in 4 measures. Uses '1Mt' below 116 BPM and '2t' below 58 BPM)
1Md	Dotted whole note (1.5 measures. Uses '2d' below 130 BPM and 4d below 65 BPM)
1M	1 measure (Uses '2n' below 87 BPM and '4n' below 44 BPM)
1Mt	1 'measure triplet' (3 delays in 2 measures. Uses '2t' below 58 BPM)
2d	Dotted 1/2 note (1/2 note + 50%. Uses '4d' below 65 BPM)
2n	1/2 note (Uses '4n' below 44 BPM)
2t	1/2 note triplet (3 delays in 1 measure)
4d	Dotted 1/4 note (1/4 note + 50%)
4n	1/4 note
4t	1/4 note triplet (3 delays in a ½ note)
8d	Dotted 1/8 note (1/8 note + 50%)
8n	1/8 note

8t	1/8 note triplet (3 delays in a ¼ note)
16d	Dotted 1/16 note (1/16 note + 50%)
16n	1/16 note
16t	1/16 note triplet (3 delays in an 1/8 note)
32n	1/32 note
32t	1/32 note triplet (3 delays in a 1/16 note)

Notice that for tempo-based settings of 2M, 2Mt, 1Md, 1M, 1Mt and 2n, the delay time internally switches to a shorter tempo-based setting when the tempo falls below specific values. If not, the required delay time would exceed the AdrenaLinn's maximum 2.8 seconds of available delay.

Note: If reverb is on, delay is limited to a maximum of 700 milliseconds. Specifically:

- *If reverb is on and delay time is increased to a numeric value of 70 (700 ms) or higher, then reverb is turned off.*
- *If delay time is set to a numeric value of 70 (700 ms) or higher and reverb is turned on, then delay is turned off.*
- *If reverb is on and delay time is set to any tempo-based value that requires 700 ms or more at the current tempo, the actual delay time heard will be 1/2 or 1/4 of that value (even though the display shows the unaltered value) so that the total delay time does not exceed 700 ms.*

DELAY REPEATS sets the number of delay repeats (feedback) from 0 (none) to 99 (near infinite).

DELAY ON turns the delay signal on or off.

TREBLE (a *Details* setting) sets the level of high frequencies in the delay signal. The range is from 0 (least treble) to 90 (most treble) in increments of 10 steps.

STEREO (a *Details* setting) sets the width of the stereo spread between the dry and delayed signal. The range is from 0 (mono) to 90 (widest stereo spread) in increments of 10.

Reverb

AdrenaLinn III includes a stereo reverb, adding depth and ambience to your sound. There are four settings:

REVERB VOLUME sets the level of the reverb signal. The range is from 0 (none) to 99 (loudest).

REVERB ON turns the stereo reverb signal on or off.

TIME (a *Details* setting) permits the selection of one of five reverb times:

1. A very small room
2. A small room
3. A medium room
4. A large room
5. A very large room

Note: If reverb is on, delay is limited to a maximum of 700 milliseconds. Specifically:

- *If reverb is on and delay time is increased to a numeric value of 70 (700 ms) or higher, then reverb is turned off.*
- *If delay time is set to a numeric value of 70 (700 ms) or higher and reverb is turned on, then delay is turned off.*
- *If reverb is on and delay time is set to any tempo-based value that requires 700 ms or more at the current tempo, the actual delay time heard will be 1/2 or 1/4 of that value (even though the display shows the unaltered value) so that the total delay time does not exceed 700 ms.*

TREBLE (a *Details* setting) adjusts the level of high frequencies in the reverb signal. The range is from 0 (least treble) to 90 (most treble) in increments of 10.

Saving, Copying & Initializing Presets

Upon editing any Preset parameter, the LEDs adjacent to the 6 Preset rows blink to indicate that the Preset must be saved to preserve any changes. *Changing Presets without saving changes loses any edits you made prior to changing Presets.*

A single panel function is used to save your edited preset, copy your preset to another preset number or to initialize the active preset to blank or factory status. To save, copy or initialize the active preset:

1. Press and hold the UP ARROW button for ½ second. The column 1 and Main LEDs will blink, prompting you to select the destination preset if you wish to copy to a different preset. The preset you are saving appears by default in the display.
2. (Optional) To copy your edited preset to a different preset number, select the new destination with the PRESET knob. Or to initialize the selected preset to blank status or to its factory status, turn the PRESET knob all the way to the right and select "INI" or "FAC" respectively.
3. To complete the save, briefly press UP ARROW again. You will hear a beep sound to confirm your save. To cancel the save, press any button other than the UP ARROW button.

Chapter 3: Drumbeats

Overview

The AdrenaLinn III contains 200 **Drumbeats** (0-199), all of which may be edited. Each drumbeat contains the following:

- Two measures of either 1/16 notes, 1/8 notes or 1/8 note triplets (depending on the setting of the Timebase parameter).
- Each step contains bass, snare, hihat and percussion voices. At each step, the bass, snare, and hi-hat voices can each play at one of three volume levels and the percussion voice can play one of three percussion instruments at a single volume level.
- For each Drumbeat, a selection of alternate sounds is available for the bass, snare, hi-hat and percussion instruments.
- The instrument mix, tempo, volume, and send level to AdrenaLinn's processing are editable.

The drumbeat settings are shown in the DRUMS row of the panel. This section describes each of those settings.

The Drumbeat Settings

Each drumbeat has 8 parameters, contained in the single row of the Drumbeat section:

VOLUME controls the overall Drumbeat volume (00 to 99). Use this to match the volumes of different Drumbeats.

FX SEND allows routing the drum signal to the delay, guitar input or reverb. The options are:

Display	*Option*
d 0 - d99	Amount of drums set to delay
i 0 - i99	Amount of drums sent to guitar input, to receive same processing as guitar
r 0 - r49	Amount of drums sent to reverb

TREBLE / DISTORTION has 2 functions: 1) It acts as a treble control, removing highs from the drums signal, or 2) It adds filtered distortion to the drums signal to give it more edge. Both of these are independent of the guitar signal. The options are:

Display	*Option*
---	No filter or distortion
t 0 - t90	Amount of treble in the drums signal, from 0 (least treble) to 90 (normal, non-filtered drums signal) in increments of 10 steps.
d 0 - d90	Level of distortion drive in the drums signal, from 0 (normal, no distortion) to 90 (highest distortion) in increments of 10 steps. The distortion is similar to guitar amp distortion though not as good as running the drums through the amp models.

TIMEBASE controls both the Drumbeat's note duration and the amount of swing. There are 5 settings:

Display	*Option*
8n	(1/8 Notes) Each sequence step an 1/8 note. Every alternate step in the sequence is skipped for a total of 16 steps, or 2 bars of 1/8 notes.
8t	(1/8 Triplets) Each sequence step is an 1/8 note triplet. If selected, the 4th step of each group of 4 is skipped for a total of 24 steps, or 2 bars of 1/8 note triplets.
16n	(1/16 Notes) Each sequence step is an even 1/16 note for a total of 32 steps or 2 bars of 1/16 notes.
16H	(1/16 Half-swing) Same as 16n, except that the 1/16 notes are played halfway between 16n and 16S.
16S	(16 Swing) Same as 16n, except that the 1/16 notes are played in swing timing.

Note: If a preset is selected that contains a tremolo sequence, filter sequence or arpeggiator sequence, that sequence will change to match the selected drumbeat's timebase. For example, if a drumbeat is selected that has a 1/16 swing timebase, any sequence preset that you select will play with 1/16 swing timing. To change a sequence preset's timebase, you must change the drumbeat's timebase.

BASS SOUND-VOLUME (a *Details* setting) controls, for any selected Drumbeat, the bass mix volume and bass drum sample. The display shows 2 digits separated by a dash (-). The left digit (1-9) shows which of 9 bass drum sounds is selected. The right digit (0-9) displays the bass drum volume within the drum mix. Turning the control moves through the 10 volume levels for the first bass sound, then the 10 volume levels for the second bass sound, and so on through all 9 sounds. The bass sounds are:

1-x: Deep, medium-hit kick with room sound
2-x: Hard-hit kick with gated reverb
3-x: 70s kick sound with room sound
4-x: Tight 80s kick
5-x: Loose, old-fashioned, soft-hit kick
6-x: Hard-hit punchy kick
7-x: TR909 "gulp" kick
8-x: TR808 deep sustained-sine kick
9-x: Medium-hit, deep kick with click, room sound

SNARE SOUND-VOLUME (a *Details* setting) works identically to the Bass Sound-Volume parameter, except that it affects the snare sound. The available snare sounds are:

1-x: Rimshot with room sound
2-x: Gated reverb snare

3-x: Deep, full snare, medium hit
4-x: Metal snare
5-x: Soft snare played with brushes
6-x: 80s snare
7-x: TR909 loose snare
8-x: Soft cross-stick snare
9-x: Old-fashioned ringy snare

HIHAT SOUND-VOLUME (a *Details* setting) works identically to the Bass Sound-Volume parameter, except that it affects the hi-hat sound. The available hihat sounds are:

1-x: Metallic closed hihat played with shank of stick
2-x: Breathy, slightly loose hihat
3-x: Metallic closed hihat played with shank
4-x: Loose, open hihat
5-x: TR808 closed hihat
6-x: Tightly closed hihat tick, played with tip
7-x: Shaker
8-x: Ride cymbal
9-x: Tambourine

PERCUSSION SOUND-VOLUME (a *Details* setting) works differently from the bass, snare and hihat voices. The left digit is used to select one of 5 banks of 3 percussion sounds each, and the right digit selects one of 9 mix levels for all 3 sounds in the selected bank. The 5 percussion banks are:

Bank 1, Sound 1: Soft shaker
Bank 1, Sound 2: Loud shaker
Bank 1, Sound 3: Breathy open hihat

Bank 2, Sound 1: TR808 claps
Bank 2, Sound 2: Ambient synthesis effect sound
Bank 2, Sound 3: TR808 open hihat

Bank 3, Sound 1: Tom-tom low
Bank 3, Sound 2: Tom-tom mid
Bank 3, Sound 3: Tambourine

Bank 4, Sound 1: Triangle mute
Bank 4, Sound 2: Triangle open
Bank 4, Sound 3: Cowbell

Bank 5, Sound 1: Conga high tone
Bank 5, Sound 2: Conga high slap
Bank 5, Sound 3: Conga low tone

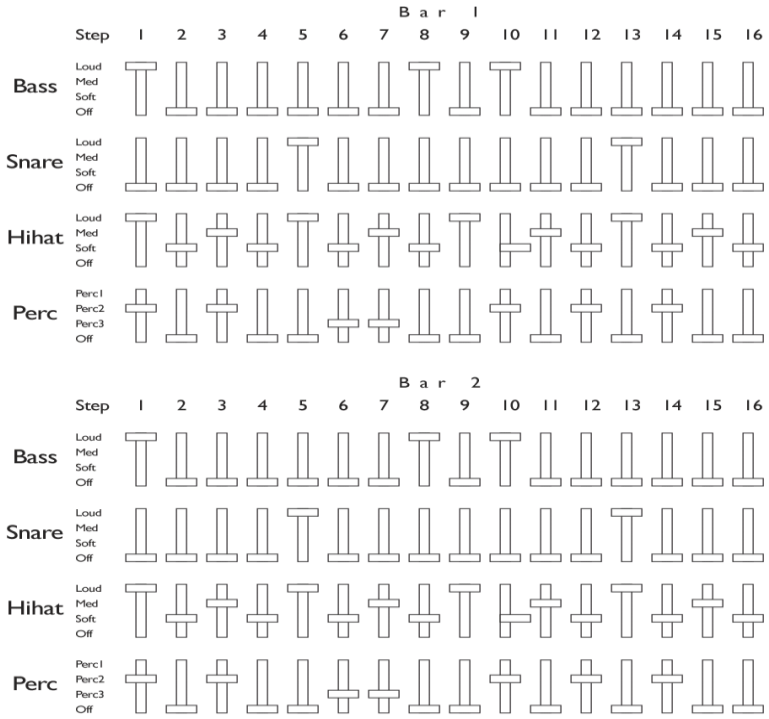
Creating Your Own Drumbeats

The AdrenaLinn III has 200 drumbeats, all of which can be edited. To make your own drumbeats, you'll use the sequencer.

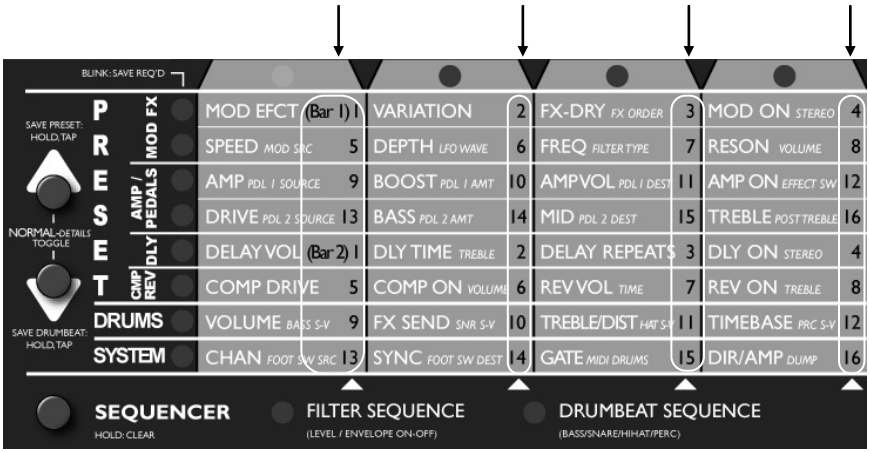
Each drumbeat is comprised of 2 measures of either 1/8 notes, 1/8 triplets or 1/16 notes, depending on the setting of the drumbeat's Timebase parameter. Each note is called a step. Each step contains:

- A Bass drum at one of 3 volume levels or off
- A Snare drum at one of 3 volume levels or off
- A Hihat (or ride cymbal or shaker or tambourine) note at one of one of 3 volume levels or off
- One of 3 percussion instruments at the one volume each.

Here's how the drumbeat sequencer might look if it used real hardware sliders:



Editing the drumbeat sequence uses an alternate mode of the 8 x 4 parameter matrix in the center of the panel, where the 32 steps printed in gray ("Bar 1, 1-16" and "Bar 2, 1-16") replace the 32 parameter names printed in white:



To edit the active Drumbeat's note sequence:

1 Select the Drumbeat to be edited.

2 Using the UP and/or DOWN arrow keys, select the Drums row.

3 Press the SEQUENCER button once. The Drumbeat Sequence LED lights. The function of the 8 x 4 edit matrix now changes from the 32 parameter names printed in white to the 32 sequence step numbers (two sets of 16) printed in gray. The leftmost display character shows "b" indicating that you can now edit bass drum data.

4 To edit the Bass drum level at a particular step, locate the desired step number (1 through 16 in either bar 1 or 2), then press the UP and DOWN buttons until the LED to the left of the desired step number lights.

5 Turn the control directly above the step number. The display shows the value of the current step at the intersection of the lit row and column LEDs. As with parameter editing, to light a particular column LED, turn the control directly above it one 'click' in either direction. Subsequent clicks will edit the displayed value. The range is "bA0" (off) to "bA3" (loudest bass drum).

6 There are four available drums for each sequence: bass, snare, hi-hat and percussion. Press the SEQUENCER button again to edit snare data, again for hi-hat data, and again for percussion data. The display's leftmost character shows bA for bass, Sn for snare, H for hihat and PE for percussion.

7 To exit sequencer mode and return to normal parameter editing, press SEQUENCER once more so that the Drumbeat LED turns off. Or press MAIN, then either the UP or DOWN button.

In summary, pressing SEQUENCER while one of the 2 Drumbeat rows is selected rotates between 5 states:

1. Editing bass drum level data (bA0 - bA3)
2. Editing snare drum level data (Sn0 - Sn3)
3. Editing hihat level data (Hi0 - Hi3)
4. Editing percussion data (PE0 - PE3)
5. Normal editing of Drumbeat parameters (no drumbeat sequence editing)

The Drumbeat Sequence LED will be on for selections 1 through 4 above.

While editing the Drumbeat sequence, the AdrenaLinn may be either playing or stopped. If playing, the row and column LEDs will flash to show the currently playing step within the sequence.

Note that the drumbeat's Timebase parameter influences the total number of steps:

- If the timebase is 16n (1/16 notes), 16h (half swing), or 165 (swing), then all 32 steps in the drumbeat are used.
- If the timebase is set to 8n (1/8 notes), then the drumbeat will consist of 16 eighth notes, which disables the steps in columns 2 and 4 (every other 1/16 note).
- If the timebase is set to 8t (1/8 note triplets), then the drumbeat will consist of 24 eighth note triplets, which disables the steps in column 4.

Note: To get both open and closed hihat sounds in the same drumbeat, use a closed hihat sound from the hihat bank and one of the open hihat sounds from the percussion bank. When an open hihat from the percussion bank is followed closely in the drumbeat by a closed hihat from the hihat bank, the open hihat will stop playing when the closed hihat plays.

Clearing Drumbeat Data

To clear all notes of a specific drum within the sequence:

1. Press the SEQUENCER button repeatedly to step through each drum type until you see the drum you want to erase (bA = bas, Sn = snare, Hi = hi-hat, PE = percussion).
2. Press and hold the SEQUENCER button for 1/2 second. The selected drum will be cleared throughout the drumbeat.

Saving, Copying & Initializing Drumbeats

Upon editing any parameter in the DRUMS row, the adjacent LED blinks periodically to remind you that the Drumbeat must be saved to preserve any changes. *Changing Drumbeats without saving changes loses any edits you made prior to changing Drumbeats.*

A single panel function is used to save your edited drumbeat, copy your edited drumbeat to another drumbeat number or to initialize the active drumbeat to blank or factory status. To save, copy or initialize the active drumbeat:

1. Press and hold the DOWN ARROW button for ½ second. The column 2 and Main LEDs will blink, prompting you to select the destination drumbeat if you wish to copy to a different drumbeat. The drumbeat you are saving appears in the display.
2. (Optional) To copy your edited drumbeat to a different drumbeat number, select the new destination with the DRUMBEAT knob. Or to initialize the selected drumbeat to blank status or to its factory status, turn the DRUMBEAT knob all the way to the right and select "INI" or "FAC" respectively.
3. To complete the save, copy or initialize, briefly press DOWN ARROW again. You'll hear a beep as confirmation. To cancel the save, press any button other than DOWN ARROW.

Chapter 4: System Settings

The System settings are not specific to any single preset or drumbeat, but rather affect the entire product's operation, and don't change when a new preset or drumbeat is selected. These are sometimes called Global settings on other products, and are accessed in the SYSTEM row:

Unlike the Preset and Drumbeat settings, these settings are automatically saved in memory when they are changed and do not need to be saved.

The System settings also include the Main and Secondary Main settings, but only the settings in the System row are described in this section.

MIDI CHANNEL

This selects the MIDI receive channel (1-16 or ALL) over which the AdrenaLinn receives MIDI Channel Voice messages (MIDI note, controller and program change). The default setting is ALL (Omni mode).

MIDI SYNC

This controls whether AdrenaLinn III responds to received MIDI Clock and whether it sends MIDI Clock. There are 4 options:

Display	*Option*
---	MIDI Clock is not received or sent.
in	(in) AdrenaLinn III automatically switches between normal and external MIDI sync. This is the default setting.
out	(out) MIDI Clock is sent.
i-o	(in-out) Same as IN and OUT simultaneously

The AdrenaLinn III's Modulation Effects and drumbeats can synch up to MIDI Clock sent from your computer's recording software or other tempo-based devices. To do this:

1. Set SYNC to either in or i-o.
2. Set TEMPO to approximately the same as the tempo source device.
3. Set your tempo source device (computer recording software or other tempo source device) to send MIDI Clock.
4. Connect the sending device's MIDI Out jack to the AdrenaLinn III's MIDI Input.
5. Start your tempo master device playing. The AdrenaLinn III will automatically start playing in synch.

Note: Here are the rules for syncing to external sources. If Sync is set to "in" or "i-o":

1) If MIDI Timing Clock messages are received, AdrenaLinn III uses the external Tempo and the Tempo parameter shows "mid". If no MIDI Timing Clock is received for 100 ms, A3 uses the internal tempo.
2) If MIDI Start or Continue is received, A3 starts playing upon receipt of the next Timing Clock message; if no Timing Clock is received for 100 ms after receipt of MIDI Start or Continue, it starts playing at the internal tempo. (This permits MIDI Start and Stop to remotely start and stop AdrenaLinn III at its internal tempo. However, because of the 100 ms delay, it is better to set the Foot Switch Source and Destination parameters to remotely start and stop with MIDI Control Change messages.)

GATE

This controls the AdrenaLinn's noise gate. The options are:

- **oFF:** The noise gate is off.
- **on1 - on9:** The noise gate is on. ON1 is the most sensitive gate level; even light playing will open the gate. ON9 is the least sensitive gate threshold and you will need to play harder to open the gate. Using lower settings will allow even your softest notes to open the gate, but it may also be opened by pickup hum or brushing your hand against the strings. Higher settings will prevent the gate opening from pickup hum or your hand brushing against the strings, but it also won't open on softly played notes.

The default setting is "on2".

DIRECT/AMP

This selects one of two output EQ settings:

Display	*Option*
dir	(Direct) Normal EQ, intended to be played through a flat response system such as a console, powered monitors or a full-range speakers. (Default)
AMP	(Amp) Intended for playing through a guitar amp, this reduces the frequencies between 3kHz to 5kHz to compensate for the corresponding boost that guitar amps tend to give to this frequency range.

AdrenaLinn's amp modeler, like all amp modelers, is design to most accurately reproduce the tone of the selected amp model when played though flat-response audio monitors. When playing AdrenaLinn's amp models through a guitar amp, the tone will be influenced by the amp's characteristic sound. Guitar amps color the sound—which is why we love them—but they are incapable of flat response. You may like the sound you get by running AdrenaLinn's amp models through a guitar amp, but it won't as accurately reproduce the sound of the modeled amp. Imagine

playing through a Vox AC30 located in an isolation booth, micing its speaker, then running the mic through a Marshall; it might sound great but it won't sound like an AC30. Similarly, running a modeled AC30 through a Marshall may sound great but won't sound much like an AC30.

If you do choose to run your AdrenaLinn through a guitar amp, it has a setting called **Amp Mode** that attempts to compensate for this tone change. This compensation affects only the AdrenaLinn's amp models and nothing more.

ASSIGNING FOOT SWITCHES (PANEL OR MIDI)

Two *Details* parameters—**Foot Switch Source** and **Foot Switch Destination**—work together to reassign the functions of the 2 foot switches and also to assign external MIDI foot switches to control AdrenaLinn III functions.

Note: You can also assign external MIDI expression pedals to control a variety of variable settings. This is done by using the Pedal 1 & 2 Source, Amount & Destination settings, described in the "MIDI Expression Pedals" section in chapter 2.

To view or change assignments:

1) In the Foot Switch Source parameter, select the internal or MIDI foot switch to be assigned.
2) In the Foot Switch Dest parameter, view or change its current assignment.

FOOT SWITCH SOURCE

Select the internal or MIDI foot switch to be assigned. The options are:

Display	*Option*
LF	Left foot switch & LED (default is Start/Stop)
LFH	Left foot switch when held for more than ½ second (Default is Preset Decrement)
rF	Right foot switch & LED (Default is Effect Switch)
rFH	Right foot switch when held for more than ½ second (Default is Preset Increment)
C64	MIDI Controller 64 (Default is Boost on/off)
C65	MIDI Controller 65 (Default is Amp on/off)
C66	MIDI Controller 66 (Default is MOD FX on/off)
C67	MIDI Controller 67 (Default is Compression on/off)
C68	MIDI Controller 68 (Default is Delay on/off)
C69	MIDI Controller 69 (Default is Reverb on/off)

C80	MIDI Controller 80 (Default is Start/Stop)
C81	MIDI Controller 81 (Default is Intro/End)
C82	MIDI Controller 82 (Default is Tap Tempo)
C83	MIDI Controller 83 (Default is Last Drumbeat)

FOOT SWITCH DESTINATION

This parameter shows the current assignment for the panel or MIDI foot switch selected in the FOOT SWITCH SOURCE parameter. The options are:

Display	*Pressing EFFECT foot switch does this:*
---	No assignment
EFS	Effect Foot Switch * (Right Foot default) This performs the action selected in the EFFECT SWITCH parameter, which has the advantage of having a unique assignment for each preset. NOTE: If you change the right foot switch's assignment to something other than EFFECT SWITCH then edit the Effect Switch parameter, AdrenaLinn III will internally change it back.
bSt	Amp Boost on/off *
AmP	Amp on/off *
mod	Mod FX on/off *
CmP	Compression on/off *
dLY	Delay on/off *
rEv	Reverb on/off *
bm	Boost + Mod FX on/off *
bC	Boost + Compression on/off *
bd	Boost + Delay on/off *
br	Boost + Reverb on/off *
Am	Amp + Mod FX on/off *
AC	Amp + Compression on/off *
Ad	Amp + Delay on/off *
Ar	Amp + Reverb on/off *
mC	Mod FX + Compression on/off *
md	Mod FX + Delay on/off *
mr	Mod FX + Reverb on/off *
Cd	Compression + Delay on/off *
Cr	Compression + Reverb on/off *

dr	Delay + Reverb on/off *
biC	Boost + Mod FX + Compression on/off *
bid	Boost + Mod FX + Delay on/off *
bir	Boost + Mod FX + Reverb on/off *
bCd	Boost + Compression + Delay on/off *
bCr	Boost + Compression + Reverb on/off *
bdr	Boost + Delay + Reverb on/off *
AiC	Amp + Mod FX + Compression on/off *
Aid	Amp + Mod FX + Delay on/off *
Air	Amp + Mod FX + Reverb on/off *
ACd	Amp + Compression + Delay *
ACr	Amp + Compression + Reverb *
Adr	Amp + Delay + Reverb *
iCd	Mod FX + Compression + Delay on/off *
iCr	Mod FX + Compression + Reverb on/off *
idr	Mod FX + Delay + Reverb on/off *
Cdr	Compression + Delay + Reverb on/off *
byP	Bypass * (entire effects signal chain is bypassed)
dr-	All drums mute on/off *
bA-	Bass mute on/off *
Sn-	Snare mute on/off *
HA-	Hihat mute on/off *
PE-	Percussion mute on/off *
SSt	Start/stop drumbeat * (Foot Left default)
inE	Intro/End (If stopped, plays 4 hihats then drumbeat. If playing, stops at next bar.)
rES	Start drumbeat (if playing, restarts drumbeat)
StP	Stop drumbeat
tPt	Tap tempo (sets the tempo by tapping twice)
tPd	Tap Delay (Sets the delay time by tapping twice)
tUn	Tuner/Mute on/off *
dbL	Last Drumbeat (switch to last selected drumbeat)
PrL	Last Preset (switch to last selected preset)
db i	Drumbeat increment * *
dbd	Drumbeat decrement * *
Pr i	Preset increment * * (Foot Right Hold default)
Prd	Preset decrement * * (Foot Left Hold default)

Some of the selections in the table show a reference of either "*" or "**". Here are the explanations:

* *If a MIDI Control Change message is assigned to one of these on/off functions, the message's data (0-127) can be* used to either 1) specifically turn the assigned function on or off or 2) toggle it on/off with each received message:

CC Data	*What it does*
0	Sets the function to OFF
1- 126	Toggles ON or OFF with each message
127	Sets the function to ON

Table assignments not marked with a "*" do not toggle between two states. For these assignments, the same action will be performed regardless of the controller message's data value (0-127).

* * If LEFT FOOT HOLD or RIGHT FOOT HOLD is assigned to one of these increment or decrement functions, then the value increments or decrements repeatedly as long as the foot switch is held.

Removing Time Lag on START Foot Switch

You may notice a slight **time lag** between pressing the START foot switch and when the drumbeat starts playing. This is because the 2 panel foot switches perform their actions when released, not on the down stroke of the switch. This is necessary in order for them to have both tap (briefly pressed) and held functions. If you would prefer a foot switch's assigned tap function to occur on the down stroke instead of the release, simply remove that same switch's *hold* function by assigning it to "---" (no assignment).So to remove the START foot switch's hold function, select LFH in Foot Switch Source, then select "---" in Foot Switch Destination.

MIDI DRUMS (a *Details* setting)

This selects whether incoming MIDI Note On messages are used to trigger the internal drums. The options are ON and OFF. If ON, the internal drums are triggered by the following MIDI note numbers:

Note Number	*Plays this drums*	*Velocity levels*
36	Bass drum	3
38	Snare drum	3
40	Hihat	3

41	Percussion 1	1
43	Percussion 2	1
45	Percussion 3	1

As shown at the right side of the table, the bass, snare and hihat play at 3 MIDI velocity levels: soft (velocities 1 – 42), medium (velocities 43 – 84) and loud (velocities 85 – 127). The percussion sounds always play at the same volume regardless of the note velocity level.

DUMP (a *Details* setting)

This command permits the saving over MIDI of either the active preset or active drumbeat. This is useful for transferring a preset or drumbeat from one AdrenaLinn III to another. There two options are:

Display	*Option*
PSt	(Preset) Sends the active preset (Default)
dbt	(Drumbeat) Sends the active drumbeat

Select whether you want to save a preset or drumbeat, then press the EFFECT switch to initiate the save. The right foot switch LED blinks to remind you that pressing the right footswitch will initiate the MIDI dump.

To transfer a preset from one AdrenaLinn III to another:

1. Connect a MIDI cable from the MIDI OUT of the sending AdrenaLinn III to the MIDI IN of the receiving AdrenaLinn III.
2. At the receiving AdrenaLinn III, select the destination preset number.
3. At the sending AdrenaLinn III, select a preset number to send, then select the DUMP parameter, select "PSt", then press the EFFECT switch to initiate the transfer. The receiving AdrenaLinn III will make a beep sound to indicate that the transfer was successful.

To transfer a drumbeat from one AdrenaLinn III to another, do the above three steps but select the sending and receiving *drumbeat* and select "dbt" in the DUMP parameter.

Appendix

Initialization / Check Software Version

Initialization

You can initialize AdrenaLinn III to its factory status. This will do the following:

1) Reset all system settings to their default status
2) Reset the 200 presets to their factory status
3) Reset the 200 drumbeats to their factory status

Warning: this will erase any user presets or drumbeats that you have created!

To perform an initialization:

1) Disconnect power
2) While holding both foot switches, connect power
3) Continue to hold both foot switches until the display shows “ini”.

Checking the software version

Here’s how to check the software version of your AdrenaLinn III:

1) Disconnect power
2) While holding the UP ARROW button, connect power
3) The display will show a 3-digit number. For example “3.0.1” means “version 3.0.1”.

Inputs and Outputs

INPUT is a mono unbalanced ¼" phone jack. Using the Input Level control, you can vary the input sensitivity from guitar pickup levels to -10dB line levels.

LEFT/MONO OUT and **RIGHT OUT** are two mono unbalanced ¼" phone jacks. Using the Volume control, you can vary the output level from less than guitar pickup levels to greater than -10dB line levels. Using the Left output exclusively will mix the stereo output signal to mono.

PHONES can drive standard stereo headphones.

MIDI INPUT and **MIDI OUTPUT** receive and send standard MIDI messages as detailed in the AdrenaLinn III MIDI Specification. You can download this document by visiting www.rogerlinndesign.com and selecting Downloads from the Support menu.

9VDC is the power input, intended for the included AdrenaLinn power supply. If you want to use an alternate power source, it should have the following specifications:

9 volts dc (regulated or unregulated) at least 500 milliamps, with plug dimensions of 12mm long by 5.5mm outside diameter by 2.1mm inside diameter, center pin positive.

Frequently Asked Questions

Here are some answers that we hope will help you learn AdrenaLinn III. For more help, visit our web site (www.rogerlinndesign.com). You'll find more FAQs, a user forum, tips & tricks, downloads, email support and more.

Q: When I increase delay time, the reverb turns off. Or when I turn reverb on, the delay time is limited. Wassup?
A: When reverb is on, delay time is limited to 700 milliseconds. For more details, see the Delay Time or Reverb Time parameters.

Q: How do I access those tiny italicized settings?
A: Press the UP and DOWN arrow buttons simultaneously to toggle between the primary settings and the tiny italicized settings. For more info, see the section "Details Settings" in the Quick Start chapter.

Q: Can I separate the drum sound from the guitar sound?
A: Yes. See the Mix / Separate Outs parameter, located in the secondary MAIN row.

Q: A particular sequence preset will sometimes play 1/8 notes and sometimes 1/16s, or sometimes swing and sometimes straight time. What gives?
A: The timebase of the preset's sequences (tremolo, filter or arpeggio) is determined by the selected drumbeat's Timebase setting. For example, if you select a drumbeat that has an 1/8 note Timebase, then the preset's sequence will play 1/8 notes. The same rule applies to swing: if you select a drumbeat with 1/16 swing timebase, then the preset's sequence will also play in 1/16 swing timing. To change the timing of the preset's sequence, you must change the drumbeat's Timebase setting.

Q: Can I reassign the foot switches to turn specific effects on/ off?
A: Yes. The EFFECT foot switch can be uniquely assigned for each preset using the Effect Switch setting in the Amp/Pedals rows. It is also possible to reassign both the normal and held function of both foot switches globally. This is done with the Foot Switch Source and Foot Switch Destination parameters in the System row.

Q: Why doesn't the drumbeat start playing exactly when I hit the Start footswitch?
A: The Start footswitch actually starts the drumbeat when you release it. This is the only way AdrenaLinn III can know the difference between tapping and holding the switch (which decrements the preset). To get

around this, press the foot switch one 1/8 note before you intend to start, then release it on the downbeat. Be careful not to hold it too long, because holding it ½ second causes the preset to decrement. Another way is to disable the foot switch's hold function; this will cause its *tap* function (start/stop) to actuate on the *down* stroke. See "Assigning foot switches (panel or MIDI)" in the System section for more information.

Q: How to I initialize all settings in the AdrenaLinn III to factory status?
A: While holding both foot switches, connect power. Continue to hold both until you see "ini" in the display, then release. Warning: this will erase all user data. For more information, see "Initialization" in the Appendix.

Q: The drumbeat changes whenever I select a preset. How do I stop this?
A: Hold the MAIN button for ½ second so that the lower MAIN light goes on. Then turn the second knob (Preset Sets Drumbeat) to the left so that it shows "Off".

Q: The tempo changes whenever I select a drumbeat. How do I stop this?
A: Hold the MAIN button for ½ second so that the lower MAIN light goes on. Then turn the third knob (Tempo Source) to the left so that it shows "595". This is explained further in the "The 4 Secondary Main Settings" in the "Quick Start" Chapter.

Q: How do I change the amount of 1/16 note swing on a drumbeat?
A: Press the up or down buttons repeatedly until the upper DRUMS light goes on. Then turn the fourth knob (Timebase) to select either "16n" (straight 1/16 notes), "16h" (halfway between straight and swing 1/16 notes) or "16S" (swing 1/16 notes).

Q: How do I send the drumbeat through the AdrenaLinn's effect processing?
A: Press the up and down buttons repeatedly until the DRUMS row lights. Then turn the second knob (FX Send). Settings of "d 0" – "d99" send the drums to the delay. Settings of " ı 0" – " ı99" send the drums to the AdrenaLinn's input to be processed in the same way as the instrument signal, and settings of "r 0" - "r49" send to the reverb.

Q: How do I get more than 2 outputs? I want to send both the drums in stereo and the instrument signal in stereo.
A: Buy another AdrenaLinn and synch them together via MIDI, using one for the instrument signal and the other for the drums. Just kidding. Or, record the drums in stereo in one recording pass and the instrument in stereo in the next, synched with MIDI clock.

Q: Can I chain drumbeats together to make a song?
A: Sorry, no. However, you can synch your favorite drum machine with drumbeat chaining to the AdrenaLinn via MIDI clock.

Q: Is there any editing software available for AdrenaLInn III?
A: Yes. There is a very capable editor available from www.soundtower.com.

Q: Can I trigger the drum sounds from MIDI?
A: Yes, using the MIDI Drums setting in the System row.

Q: What guitar amp do you recommend I play my AdrenaLinn through when I play live?
A: If you're only using AdrenaLinn's effects and not the amp models, then we recommend you use the amp you like best because it's really personal taste. Filter effects are similar to wah pedal effects, so if you like a certain amp with wah pedal, chances are you'll like the same amp with AdrenaLinn's filter effects.
However, if you're using AdrenaLinn's amp models, then the best amp is a full-range powered monitor because it faithfully reproduces the intended sound of the amp modeling product, just like recording direct. This is true for any amp modeler—running an amp modeler through a real guitar amp is akin to running a Fender amp through a Marshall; you might like how it sounds but it won't sound like a Fender. The point is that guitar amps always color the sound and never faithfully reproduce the guitar's sound, which is a good thing and the reason you bought the amp. And every great-sounding guitar amp colors the sound in a different and uniquely good way. AdrenaLinn and other modelers have an "amp" mode which attempts to compensate for this coloring, but it's really impossible to compensate for the unique coloration of each guitar amp you might be running your modeler into.
The bottom line is this: If running your guitar through any amp modeler before your guitar amp sounds good to you, don't change a thing. However, if you want to hear an amp modeler's sound as it was intended to be heard, plug directly from the modeler's output into your console for recording or into a flat-response powered monitor for live.

Q: Can I turn down/up the drums volume for all drumbeats?
A: Yes. Press and hold the main button to access the secondary Main functions. Turn the fourth knob ("Mix / Separate Outs") to the right to favor the drumbeats over the guitar, or to the left to favor the guitar over the drumbeats.

Q: I can't hear any guitar sound? What's wrong?
A: Check the following:

1) Press and hold the main button for 1/2 second to change the VOLUME knob to its Mix / Separate Outs function, which is a balance control between instrument and drum machine signals. Set it to "EqU" (equal) at the middle of its range.
2) Do you hear sound on other presets? If so, check the Amp Volume for that preset.
3) If you turn the little Input Level knob up all the way and play, does the CLIP light go on? If not, check your guitar cable and guitar output.

Q: I can't hear any drums? What's wrong?
A: Check the following:
1) Press and hold the main button for 1/2 second to change the VOLUME knob to its Mix / Separate Outs function, which is a balance control between instrument and the drum machine signals. Set it to "EqU" (equal) at the middle of its range.
2) The selected drumbeat may be blank. Select a different one..
3) If only one drumbeat is silent, check the Drums Volume control.

Q: Can I globally turn off the drums?
A: Yes. Press and hold the main button for 1/2 second to change the VOLUME knob to its Mix / Separate Outs function, which is a balance control between the instrument and the drumbeat signals. Turn it all the way to the left so it says i50, meaning all instrument and no drums.

Q: I'd like to power my AdrenaLinn from a pedalboard power supply. What are the specific power specifications?
A: For either AdrenaLinn 1, 2 or 3, any power adaptor will work that has the following qualifications: 9 volts dc (regulated or unregulated) at least 500 milliamps, plug dimensions of 12mm long by 5.5mm outside diameter by 2.1mm inside diameter, center pin positive.

Q: Where can I find the MIDI Specification?
A: Go to our web site (www.rogerlinndesign.com), select the Support menu then the Downloads option.

Support, Warranty and Repair

Technical Support

We're a small company with limited resources for technical support. We kindly ask you to read the relevant section of the manual before contacting us. If that doesn't answer your question, then:

1) Visit our web site (www.rogerlinndesign.com) and select the Support menu. You'll find a larger FAQ section, a link to a user forum, tips & tricks, location of international distributors and service centers and more.

2) Register your product purchase on our web site by clicking the Support menu and selecting "Register my Product".

2) Send us your question in an email (English only) to support@rogerlinndesign.com. ***Be sure to include your serial number.*** We're happy to talk on the phone if necessary but ask that you email us first.

Repair

If you think your product needs repair, first send us an email (in English) with your serial number and a description of the problem to support@rogerlinndesign.com. If we determine that your product needs repair, we'll coordinate with your nearest service center to have warranty repairs done for free, or non-warranty repairs done at lowest cost. You can also find additional information about repair on our web site.

Warranty

Roger Linn Design warrants this product, when purchased directly from us or from one of our authorized dealers, to be free of defects in materials and workmanship for a period of one year from the date of original purchase. (Or two years if you register your product within 30 days of purchase on our web site.) During the warranty period, Roger Linn Design shall repair the product for free if we determine it to be defective. If purchased from an authorized dealer, proof of purchase will be required either by registration of your product on our web site (after verification) or by a copy of the original sales receipt.

Credits

Roger Linn would like to express his gratitude for a job well done to the fine engineers and companies who worked on the AdrenaLinn's development.

Primary engineers:

- Dan Ash, primary DSP and microcontroller software engineer. Software engineering extraordinaire!
- Ingrid Linn, DSP algorithm design
- Dave Smith, microcontroller software. (Yes, *the* Dave Smith who founded Sequential Circuits, created the Prophet 5 and Evolver synthesizers, and was the driving force in the creation of the MIDI standard.)

Additional engineers, sound designers and companies:

- Tom Oberheim, initial hardware design. (Yes, *the* Tom Oberheim who founded Oberheim Electronics and created all the wonderful Oberheim synthesizers.)
- Darius Mostowfi, circuit board design and additional microcontroller/DSP software
- Gints Klimanis, DSP software simulator and additional DSP software
- Interform Design, industrial design assistance

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I Wanna Play It Right Now!

For those who don't care for manuals, we offer this brief overview to get you up and running fast. See the separate *Preset & Drumbeat Listing* booklet for a description of each of the presets and drumbeats.

Connect your guitar or other instrument here

Connect the outputs to your mixer or guitar amp. Use LEFT/MONO for mono or both for stereo. Use PHONES to connect headphones.

To select a preset, tap MAIN to select MAIN mode, then turn the PRESET knob. There are 200 presets (0 – 199). The preset's assigned drumbeat will be selected automatically.

While MAIN is lit, select a drumbeat here. There are 200 drumbeats (0 – 199).

Connect AdrenaLinn's power supply here.

Adjust INPUT LEVEL so that CLIP lights only when you play very hard.

Tap START to start or stop the drumbeat. HOLD to decrement the preset. (Tapping START starts the drumbeat on the switch *release*; to change it to start on the *down stroke* you must remove the HOLD function. See the end of the *Assigning Foot Switches* section in Chapter 4.)

Tap EFFECT to turn a specific effect on/off (assigned per-preset by the Effect Switch setting). HOLD to increment the preset. TAP 4 TIMES to set the tempo. Tap EFFECT then START for a 1-bar count before the beat. TAP then HOLD to use the tuner and hear the bypassed signal; hold a little longer to mute the guitar while tuning.

While MAIN is lit, use these controls to adjust the tempo or output volume.